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DECORATIVE ART
ANALYTICALLY CONSIDERED.*

CHAPTER III.



In the preceding chapters we have attempted to define the aim and scope of Decorative Art, and to set forth both the nature of the materials which the designer may employ, and the mode of treating them for decorative purposes. We have said that all organic and inorganic forms, as well as those resulting from man's ingenuity, are admissible in decoration; and adopting the opinion that natural forms should be treated conventionally, we have shown the reasonableness of that opinion, and also indicated the manner in which the art of conventional representation may be attained. Our intention in the present paper is first to offer a few remarks on the construction of ornament; secondly, to bring out more fully our views in connection with some points already in part discussed; and, lastly, to lay down some further rules respecting the objects to be represented in decoration, and the mode of applying ornament under certain circumstances.

There are, perhaps, few subjects within the range of every-day life that present greater difficulties to the analytical investigator than that of the construction of ornament; for, while all will admit that "the function of ornament is to make us happy," and that it is the beauty of the ornament which produces this effect, we have yet to learn wherein consists the beauty of any given form; although it may be in our power to point out what causes the absence of beauty in objects which we may choose to denominate ugly. Some forms are allowed on all hands to be beautiful; while the right to that title in others is not so generally admitted: the cause of this, however, is not at all apparent, for to these same forms the term graceful may be universally conceded. Analogical reasoning would lead us to infer, that if any rules were deducible for determining what is beautiful in form, there must exist some abstract figure which is the perfection of beauty, and that a departure therefrom must of necessity be a retrogression from perfection. But an hypothesis such as this would be at once denounced absurd, because it is opposed to our experience of the workings of nature. Even that veteran essayist on Decorative Art, Mr. D. R. Hay, in his earnest strivings to render beauty amenable to a fixed and undeviating rule of proportions, has not only failed to discover

that form which may be set up as perfection, but has felt the necessity of admitting the existence of two kinds of beauty—viz., symmetrical and picturesque, the latter of which is altogether unmanageable under his system of harmonic ratios. In order that we may arrive at some tangible fact in relation to this subject, let us analyse the impression which a thoughtful inspection of any natural production leaves upon the mind, and we shall find that the object we have inspected must contain two distinct and visible properties to have produced that impression: a careful examination of these may assist us to at least a partial solution of that very difficult problem—"To find the constituent parts of beauty." If, for example, we contemplate a tender blade of grass beaten about by the relentless wind, we shall perceive that it is equally as well fitted to weather the storm as the sturdiest oak of the forest. This sustentative faculty is due to its constructive peculiarities, which admit of a voluntary yielding to the blast; and no sooner do we perceive this than we experience a sense of the fitness of the form to the circumstances of the plant. The presence of this fitness is we believe an essential element of beauty; for in its absence, as in a maimed limb or a crooked spine, the impression of beauty is wanting. We shall readily understand that every example of animal and vegetable life possesses this property, for it is truly its means of defence, and therefore those which had it not would soon become extinct. It would seem to follow then, that beauty to be properly appreciated requires the exercise of the reason; and such is no doubt the fact; although, for the sake of dividing ornament into two classes, we may hereafter appear to ignore this conclusion. But in beauty we find yet another property, which has reference merely to the eye, and is believed by many to be the only one essential—this is variety. Thus the contour of any beautiful form will present lines of an irregular or varying curvature, which can only be appreciated at their true value by the experimental substitution therefor, in decoration, of rectilinear or circular figures: with the one the eye is pleased—but the other kind the eye only endures. Beauty then contains, we will not say consists of, two properties which may be denominated *fitness* and *variety*.* An ornament or decoration, to be really what its name implies, must consequently be so constructed as to comprise these two properties; but as it cannot, from the nature of things, possess that constructive fitness which we have said belongs to the beautiful forms of animal and vegetable life, it must take to itself an equivalent property, and that is *appropriateness* to the thing decorated. Without this the most elegant ornament will certainly fail in its effect, and perhaps displease; whereas, if this one point be regarded, the meanest geometrical form will become an acceptable ornament.† We have now arrived at the fact, that ornaments properly so called are

* When speaking on the same theme, Mr. Digby Wyatt says, "We have now arrived at a recognition of the four principal elements which invariably concur in producing those emotions of delight which may be regarded as infallible tests of our contact with real beauty in the productions of nature—variety—fitness—simplicity—contrast."

† Mr. Rodgrave, in a letter addressed to Lord John Russell, dated September, 1846, makes the following just remark:—"The ancients deeply studied *fitness* in all their works, but their designs are applied by the moderns without any regard to that fitness; hence mural crowns and wreaths of victory decorate the front of a spirit shop; and in the interior of a church (as at Dorney, in Berkshire) we find Helios' rods coupled with the thyrsus of Bacchus, in a Christian temple. These faults are more apparent in architecture, since that art has become almost wholly one of imitation and precedent; but the incongruities are equally great in many other applications of design."

types of beauty; and at first sight it would appear highly desirable, since variety is a great point to be aimed at by the decorator, that new forms of beauty should, if possible, be obtained suitable for being worked up into appropriate decorations. So prevalent was this notion at the time that Dr. Brewster introduced the kaleidoscope to the notice of the public, that it was at once hailed as a valuable prompter to the inventive faculty of the designer; from its supposed capacity to act as a tabular list of words has been known to do on an orator, or the pictures in a coal fire upon the imaginative artist. Impressed with the same opinion was no less an authority than Mr. Hay who, if we understand rightly what he has written, "promises to become the founder of a school of æsthetical philosophy, profound as the academies of Plato, and diffused as the Peripatetics of the Porch." This gentleman (who, we must candidly admit, has been one of the most indefatigable searchers after "the beautiful" that this or any other country has produced), with the laudable view of advancing Decorative Art, published, in 1844, a series of original geometrical diaper patterns, accompanied with an essay on ornamental design, wherein, speaking of geometric diaper ornaments, he makes the following remark: "Perhaps the most beautiful specimens of this class that have been handed down to us, are those of the Alhambra, and they have been used in various manufactures for so long a period that they are now exhausted, and have become, from constant repetition, wherever they could be applied, too familiar to the eye; while, from being copied by the ignorant, they are often much deteriorated and deformed. *Something new in this style of ornament is therefore required*, and the author trusts that the present series of designs will supply the desideratum." Now before propounding a system for obtaining a given result, as Mr. Hay has done in this work, it is only reasonable to expect that the founder of "a school of philosophy profound as the academies of Plato," would have ascertained whether the result itself was desirable. This we fear Mr. Hay failed to establish, and, if our supposition be correct, his labours may have tended to confirm in the minds of the unthinking a notion which is prejudicial rather than advantageous to the interests of Decorative Art. That a succession of new forms of ornament is required to satisfy a pure taste is by no means obvious; on the contrary, an examination of the practice of the Greeks would lead to an opposite conclusion. In their works we can find a pretty steady adherence to a few well chosen forms, viz., the fret, the wave scroll, the echinus, the astragal, the anthemion, the guilloche or plat, and the volute, which are styled by Mr. Wornum as the characteristics of Greek ornament. If the use of these few simple elements, with little else in addition, produced, in the skilful hands of those great masters of Art, such beauty of decoration as to serve as a pattern for future ages, this fact must go far to ignore the notion that a succession of new forms of ornament are required in order that pleasing effects may be obtained; while at the same time it indicates that when modern decoration fails to afford satisfaction, the defect must be looked for elsewhere than in the want of novelty. We have said that the barbarisms noticeable in modern decoration, are in great part owing to the insensibility of designers to the line of demarcation which exists between Decorative Art and Fine Art, but we believe that the desire to obtain variety by the introduction of new and hitherto unknown forms has also had a large share in debasing

* Continued from p. 236.



decoration. From the growth of this practice which followed the introduction of the imitative style of treatment, we may date the extinction in Europe, of the severe style of ornamentation (when the imitative could by any possibility be employed), and the rise of the Cinque Cento, followed by the Louis Quatorze, the Louis Quinze, and finally the Rococo; wherein scrolls, strap-work, heads projecting out of flowers, and numberless other absurd and unmeaning devices, form the chief elements of the design. If the cultivation of these styles is desirable, then by all means let us adopt the kaleidoscope, or Mr. Hay's, or Mr. Any-body-else's system for producing new forms; but if on the contrary it be conceded that the art of ornamentation should be made amenable to the rules of common sense, an opinion which is certainly gaining ground at the present day, some effectual means should be taken to prevent the further introduction of those hybrid fantastical absurdities which are the very essence of the later styles of decoration; and we know of no better mode than the utter rejection of whatever of form may lay claim to novelty. Variety will then have to be sought for in the only way in which it may legitimately be attained, and that is by a just and appropriate arrangement and use of known types of beauty; for the combination of symmetrical ugliness will afford little pleasure; whereas the capacity of these types to produce elegant decorations is limitless, as will be admitted when we consider the changes of which an alphabet is susceptible in the construction of words, or the numberless melodies into which the notes of the gamut may be composed.

We have stated that when representing natural forms in colour, no attempt at getting the appearance of rotundity, or the reverse, is admissible. This system of conventional representation, we are aware, debars the use of gradations of tint as well as shadow, and renders it impossible to show the bloom of the peach, or the softened hue of the rose in decoration. But it is to prevent pictorial display, and to restore to this art the aesthetic value which it formerly possessed, in its own proper right, that we would urge a return to the practice which universally prevailed at an earlier period, and is even now carried out with marked success in India. The objection, that this mode of exhibiting organic forms is unnatural, carries with it no weight; for it is not nature that we desire to behold in every hole and corner of our habitations, and much less bad imitations of her loveliness; but it is simply beauty of colour or form, or of the two in combination, associated with objects that admit of ornamentation, that we care to look upon: if this be provided, the mind of even the most critical will never, except by a forced act of volition, recur to nature for proofs of the monstrosities which the designer has placed in view. We may state it as an unquestionable, though too often disregarded fact, that form and colour have not, of necessity, any connection with each other in the mind; and that therefore it is over-fastidiousness to complain of the substitution of unnatural for natural tints. To revert to Fine Art for an illustration of this, a noble statue, say, of a lion, whether executed in white marble, in red granite or in bronze, would call forth as much admiration as a pictorial representation, possessing equal artistic merit, notwithstanding that, in point of colour, there could be no greater departure from nature than that displayed by the statue. Indeed to the most casual observer it must be evident that we are capable of enjoying the beauty

of natural forms, irrespective of the colour which pertains to those forms; and it is no less clear that we also value colour for its own sake, irrespective of the form in which it may be presented; or why do we delight in the glitter of jewels, or the flashings of labrador, or pearl? This is well understood by the Indian designers of the present day, who scruple not, as in the embroidered table-cloth marked W. 69, in the catalogue of articles of Ornamental Art, now exhibiting at Marlborough House, to set leaves of divers tints upon the same stem, in defiance of all natural laws but that one which the decorative artist must never violate, viz., harmony of colour. We shall have occasion to notice that the ancient glass painters worked under a strong conviction of the value of colour; and we may perhaps be able to show that the perfection which their art attained about the eleventh and twelfth centuries, is chiefly owing to the subjection of form to the dominion of colour in their works. It is not our intention to treat of the arrangement and distribution of colour, as that is a matter which has no exclusive reference to Decorative Art, and requires no remarks of ours to set forth its importance to the designer; but our object in recurring to this subject is to show that what we have before advanced is not the enunciation of a fanciful whim, put forth for the sake of novelty, but a recognition of a system founded on reason, and, although diametrically opposed to the prevailing taste of Europe, obtaining nevertheless no slight amount of admiration from intelligent connoisseurs.

With respect to the representation of natural objects in decoration, we have an important reservation to make, which is, that painted imitations of natural productions which possess an appearance that has been artificially obtained, are inadmissible for decorative purposes. Thus, we object to the practice of imitating by means of surface colouring, the graining of woods, the mottled or veiny appearances of marbles, and the sparkling or glowing effects of precious stones. Our reasons for this are: 1st, that Decorative Art is not properly an imitative art; and 2nd, that the practice, at the best, shows nothing but manipulative skill which, when unassociated with artistic feeling and intelligence, is simply contemptible, as power without purpose always must be. We might object to the achievements of the grainer, on the ground that they are intended to deceive; but, whatever the intent may be, we must certainly acquit him of the perpetration of the crime. There is yet another class of natural objects which, under an artificial aspect, is not infrequently made to figure in decoration, but, as we consider, with a very bad grace, as they are wholly unfitted for the purpose. The objects to which we allude are fruits cut through at the core into corresponding parts; seeds, with or without their husks, split into two at their natural divisions; and convolute shells, as the ammonite, sawn down the middle to display their internal structure. By this means counterpart forms are obtained; which, when applied to a design, give it a degree of symmetry, at the expense of beauty and good taste.

It may appear singular to the reader that, while advocating a return to what may be truly called a severe style of ornamentation,

* Mr. Owen Jones, in relation to this subject, says, "The principle which should regulate the employment of imitations has never yet been defined; it appears to me that imitations are allowable whenever the employment of the thing imitated would not have been inconsistent." To our mind this is a very unsatisfactory definition, for it does not go to the root of the abuse.

we should admit the propriety of introducing representations of human works, the use of which has opened the door to the endless vagaries that are constantly to be met with in modern, and particularly in French, decoration. Our approval does not, however, extend to the indiscriminate use of this class of forms, but it is confined to their application for the purpose of expressing some idea or relation that could not otherwise have been set forth by the designer. For such purpose, we believe, they may be legitimately employed; as they are capable of expressing either alone, or in combination with typical representations of organic or inorganic forms, the most elevating thoughts that find a dwelling in the mind of man. We must, therefore, join issue with Mr. Ruskin when he says: "I conclude that all ornament is base which takes for its subject human work; that is, it is utterly base, painful to every right-toned mind, without perhaps immediate sense of reason, but for a reason palpable enough when we do think of it: for to carve our own work, and set it up for admiration, is a miserable self-complacency, a contentment in our wretched doings, when we might have been looking at God's doings. And all noble ornament is the exact reverse of this: it is the expression of man's delight in God's work." How opposed is this to the feeling of the poet who, speaking of the image of the cross (a figure of man's device), says:—

"To me it is
Suggestive of bright thoughts and hopes in Him
Whose one great sacrifice avaleth all,
Living and dead, through all eternity."

Mr. Ruskin must certainly, when writing this condemnatory passage, have forgotten, in his eager haste to denounce the indiscriminate use of "human work," that Decorative Art has its poetical as well as its prose side; and that, when the poet stoops the lowest for his similes, he is apt to find what is most fitting for his purpose. It is, however, the prose side of his art exclusively that too often engrosses the attention of the designer, whose aim is to gratify the eye. This end may be attained by the display of a graceful flow of lines, by quaint and intricate devices, or by a happy combination of colours. But a higher class of ornament is that which requires the exercise of an intelligent perception for its appreciation. It is obvious, therefore, whether decorators acknowledge it or no, that two kinds of ornament exist—viz., suggestive, and non-suggestive. The latter class, which may be termed physically appreciable, has a far more extended application than the former, or the mentally appreciable; inasmuch as non-suggestive ornament is properly found in connection with all manufactures which are not strictly utilitarian, or do not subserve the bare necessities of life; while that possessing a suggestive character, from being liable to be degraded, or lose its meaning by misapplication—as when the "symbol of our creed" is depicted on an oilcloth, an example of which desecration was furnished by the Great Exhibition,—has consequently a more limited use. It is important for the decorator to bear in mind that, when suggestive or symbolical ornament is employed, it should be set in a place of honour, where it is neither liable to be trampled out or defaced, like the pattern of a carpet, nor knocked off, like the spout of a jug. As a general rule, we think that this kind of ornament should not be applied to domestic manufactures; but while we write, exceptions crowd upon our memory, inducing us to leave this point, at least, open to the judgment of the designer.

We have now set out what we consider to be the leading principles on which the science of decoration—if such term be allowable—is based: our next duty is to show the manner of applying these principles to the various branches of manufactures which are susceptible of ornamentation, and to examine how far modern practice runs parallel with our views. For carrying out this plan, it will be convenient first to direct our observations to that order of decoration wherein non-suggestive or physically appreciable ornament is employed, and afterwards to consider the nature and use of suggestive or symbolical decoration. There are, however, some minor rules to which it is now necessary to call attention, as they have, from their general bearing, an importance second only to the principles before enunciated, and should therefore precede the special remarks which we have to offer on Art-manufactures. One of these rules refers to a fact that, for aught we know to the contrary, may indicate a physical defect in the parties who have realised it; but however that may be, as it is very generally felt, it is the duty of the designer to provide against the annoyance arising therefrom. The fact to which we allude is this:—when an ornament is, from its isolated position, capable of being received upon the retina of the eye in its entirety, its frequent repetition on the same extended surface, no matter how beautiful the individual device may be, becomes displeasing, approaching even to disgust. This peculiar effect of detached ornament, it is evident, was well known to the Moors, who carried the physically appreciable order of decoration to the highest pitch it has ever attained; for, if we refer to Mr. Owen Jones' or Mr. Lewis' illustrations of the Palace of the Alhambra, we shall find that isolation was always eschewed, while repetition of design was the rule of their working. If, then, the beauty of Moorish wall-painting be admitted (and we must certainly confess to this weakness), it is not by reason of a design being repeated that the eye is offended; on the contrary, not a few of the classical borders, in common use at the present day, owe their beauty almost entirely to repetition; the pattern being composed of two or three simple forms—as the egg, or the lotus—with a filling up in the spaces between the repeats; a solution, therefore, of this seeming enigma must be elsewhere sought. For this purpose let us examine the mode adopted by the Moors, for the construction of their decorations, in the Alhambra Palace. In the piazza of the "Court of Lions," the space immediately above the turn of the arches is occupied throughout with an endless repetition of one simple pattern, somewhat resembling a "four-leaved shamrock;" we are not left, however, to the misery of attempting to count the number of the repeats, for a bold projecting lattice-work, filling the spaces between the repetition devices, leads the eye up to a terminal horizontal line near the roof, and throws back the pattern into sunken panels. In none of the examples which the illustrations of this palace afford, is the eye allowed to settle on one spot and isolate a portion of the design; but a structural unity is maintained in every part; and where the repeats are not knit together by prominent interlacing and continuous lines, they are formed so as to fit together like the pieces of a puzzle; and produce a uniformity of pattern; or they are arranged so as to constitute a new design. This is a point which is very generally overlooked by our decorators, and, as a consequence, the effect of much elegant

ornament is entirely lost. The reason for this is well stated in the following passage which commences chapter vi., vol. ii., of Mr. Ruskin's "Modern Painters." It runs thus: "All things says Hooker (God only excepted) besides the nature which they have in themselves, receive externally some perfection from other things; hence the appearance of separation or isolation in anything, and of self-dependence, is an appearance of imperfection: and all appearances of brotherhood are pleasant and right, both as significant of perfection in the things united, and as typical of that unity which we attribute to God."

We must trouble our readers with one other rule having an extensive application, and for those which remain to be expressed we shall find suitable opportunities for pressing them upon the attention of the designer, when speaking of those manufactures to which they more particularly apply. The rule in question is to this effect:—When decorating vessels of capacity, and indeed all articles of bulk, in contra-distinction to tissues, it is desirable to construct the design so that it may assist in developing the basic or structural form of the article on which it is to be placed; but it is absolute that the design must not contain representations of structural features, as sunken or raised panels, or embossings. If these are required they must be real, that is, formed out of the material of which the article is composed; for imitation of these features by colour or shade is an attempt at structural deceit; which is, under all circumstances, reprehensible. Nor must the design consist of raised ornaments which by their arrangement will render it difficult to realise the structural form of the decorated article.* In the one case we should have "human work" used otherwise than symbolically, which practice we have condemned, and in the other the decoration, which is essentially an accessory or addition to the thing decorated, would hold the chief, instead of a secondary place. We are now in a condition to estimate applied ornament at its true aesthetic value, and this will form the next subject for our consideration.

A. V. N.

ON THE COMPOSITION OF THE MATERIALS EMPLOYED IN THE FABRICATION AND PAINTING OF CHINESE PORCELAIN.

AMONGST the most recent investigations of the late M. Ebelmen, administrator of the national porcelain manufacture of Sèvres, is one prosecuted conjointly with M. Salvétat, on a subject of great interest to those employed in the ceramic arts, and represented by the title of our article. The results of these important investigations furnished the subject of two distinct papers read at the Paris Académie des Sciences, and were to have been followed by others. Death, however, having removed M. Ebelmen from the arena of his labours, we know not whether the original intention will be carried out by his colleague.

With regard to the manufacture of Chinese porcelain—it has often furnished a matter of surprise that Europeans, notwithstanding all their chemical knowledge, enabling them to utilise pigments from which less advanced nations are debarred—notwithstanding all their cultivated artistic resources—have never yet succeeded in developing certain effects, in imparting certain qualities which stamp on oriental

porcelain a distinctive character, and impart to it a beauty not merely conventional, but founded on the laws of chromatic harmony. The object of MM. Ebelmen and Salvétat in conducting their masterly investigations on the composition and the colouring matters of oriental china, was to determine, if possible, on what circumstances its distinctive peculiarities might depend.

The Chinese specimens on which the investigations were prosecuted, were all well authenticated; having for the most part been sent to France by a Chinese Catholic priest, P. J. Ly, of the congregation of St. Lazarus; who in reply to a detailed instruction of M. Alex. Brongniart furnished answers to various questions relating to the porcelain manufacture, and supplied numerous specimens of materials employed. Other samples, chiefly of colours, were sent to France by M. Itier, and deposited in the ceramic museum at Sèvres.

The Chinese priest, in a long and elaborate letter to MM. Ebelmen and Salvétat, describes the materials employed in porcelain making under their Chinese names;—the latter we will generally omit—limiting ourselves to an indication of chemical and physical qualities. All the matters used in the formation of porcelain, remarks M. Ly, "are of a stony nature, either dug out of the earth or separated from rocks—with the exception of two, viz., the *kaolin*s of *Ton-kang*, and of *Sy-kang* which are sandy bodies, and are refined by agitation with water; during which operation the finer portions are suspended and the rougher particles subside. All the stony materials are reduced to powder and agitated with water in a similar manner, so that subsidence of the grosser particles may take place. Finally, the lighter particles which remain suspended in the water are dried and set aside for use." M. Ly then goes on to remark, that the various materials used in the manufacture of porcelain come from districts very wide apart, and that porcelain cannot be made with any one material alone. All this is perfectly similar to what takes place in the fabrication of European porcelains; moreover in China rough kaolins are submitted to the operation of washing for the purpose of withdrawing argillaceous matter, and finally mixed with quartzose or feldspathic sands previously reduced to impalpable powder by pounding and levigation. Analysis, moreover, of the materials sent by M. Ly demonstrated the closest analogy between the materials of oriental and of European porcelain.

MM. Ebelmen and Salvétat first directed their attention towards the Chinese kaolins, and found them to resemble closely those employed in France, notwithstanding a slight difference in their origin. The kaolins of Saint Yvren are produced from the decomposition of beds of pegmatite, and hard feldspathic rocks which are found in close propinquity with decomposed kaolin. Mica is very rare in French kaolin though abundant in the Chinese, a circumstance which demonstrates the latter to have been obtained from true granitic rocks. Kaolin is termed by the Chinese the *bone* of porcelain because it is to this substance that hardness is attributable. The substances admixed for the purpose of imparting translucency is termed by them the *flesh* of porcelain.

As regards the substances (*petunses*) mixed by the Chinese with kaolin, they are all found to present the characteristics of petrosilex, possessing the hardness, the conchoidal fracture, the power of fusing into white enamel, of that rock. To this extent, then, the materials of Chinese porcelain do not differ from that of European manufacture, but the former are in combination with more silica and alkali: from which cause arises a greater fusibility of the oriental porcelain. Hence the following may be regarded as a *résumé* of MM. Ebelmen and Salvétat's discoveries with respect to the composition of the materials used in forming the oriental porcelain.

(1.) The kaolins and petunses employed in the fabrication of paste for Chinese porcelain have a chemical composition analogous to that of matters used for similar purposes in France. Chinese kaolins are evidently produced from granitic rocks, and Chinese petunse has a composition

* The constructive forms should not be obscured by the ornament, but rather brought out and expressed thereby.—Mr. Redgrave's "Report to the Royal Commissioners &c."

very nearly resembling that developed from the pegmatite of limosin.

(2) The mechanical preparation of matters for the preparation of pastes appears based upon the same methods as those employed in Europe.

(3) The Chinese pastes are sensibly more fusible than those from European porcelain factories.

(4) The glaze of Chinese porcelain is considerably more fusible than that of European porcelain; which increase of fusibility is due to the addition of lime in considerable proportion to the petunse; and the green tint of Chinese porcelains is also due to the employment of lime in the glaze.

It will be seen from a cursory glance at the above outline of chemical composition, that Chinese porcelain must be baked at temperatures much inferior to those employed in the French manufacture, more especially that of Sèvres. Chinese porcelain has long furnished the type of hardness, and so indeed it may justly be regarded when viewed in comparison with lead glaze porcelain, the manufacture of which was so much in repute during the last century; but its hardness is inferior to that of Saxony and of Sèvres, which require baking at temperatures still higher than porcelain of the Chinese.

Such is an outline of MM. Ebelmen and Salvétat's first communication to the Academy of Sciences: the second refers exclusively to chromatic decoration, and presents us with elaborate analyses of most of the pigments used for porcelain painting by the Chinese.

It may be premised, that the processes employed in Europe for porcelain decoration are various. Sometimes pastes of various colours are used, sometimes the colouring matter is introduced in the glaze, at other times it is applied to the surface of white porcelain. The two former methods of decoration require the application of a temperature no less elevated than is necessary for the operation of porcelain baking itself; and hence the colours employed are technically described as *couleurs de grand feu*. On the contrary, when the colour is imparted by means of painting on the surface of porcelain, only those pigments are used capable of vitrification at a temperature much less elevated than in the preceding case. Such colours are termed *couleurs de moufle*, and are the only ones which have hitherto yielded pictorial results of the highest class. It is by the operation of muffle painting that European china manufacturers have succeeded within the last fifty years in imitating some of the most celebrated works of the great masters. The colours employed by the Chinese admit of being ranged under the preceding two great divisions, and some of the Chinese *couleurs de grand feu* that have never yet been produced by us of this kind are—a peculiar shade of greenish-blue, known under the appellation of *celadon*: certain deep reds, oranges and violets, all of which owe their peculiar tint to oxide of copper: Turkey green and a peculiar violet: all of which possess great delicacy, and are still a desideratum in our porcelain manufactures. MM. Ebelmen and Salvétat have alone, in the paper under our notice, confined themselves to an examination of muffle colours, those of the *grand feu* having been postponed to a future occasion.

Muffle colours, as employed at Sèvres, are required to fix themselves with solidity to the surface of porcelain, and to acquire by fusion a glazed appearance which is one of the indispensable conditions of success. They are produced by mixing either an oxide, or a mixture of certain metallic oxides with a vitreous flux. The flux most commonly employed is that known in France by the term *fondant aux gris*, and which serves for the greys, blacks, reds, blues, and yellows; being composed of minium 6 parts, silicious sand 2 parts, and fused borax 1 part. The colours are generally obtained by mixing 3 parts by weight of the flux with one part of metallic oxide. The coloured designs of Chinese porcelain are far from presenting the conditions of equality in thickness and smoothness of surface so indispensable to the pictorial effects of European porcelain. Some are brilliant, perfectly fused, and evenly laid on; whilst others violate these conditions; of

which rose tints, blues, greens, yellows are striking examples. Other colours, such as iron-reds, and blacks, are for the most part only glazed where they occur in very thin layers. Chinese porcelain ornamentation has, moreover, characteristics altogether peculiar; neither the figures nor the flesh are modelled, and all the contours are indicated by red and yellow lines. There is no shading or gradation of tint, but the colours are laid only in flat layers, touched up where necessary by other layers of the same or varied colours; for the art of mixing various colours on the palette and laying them on in a compound pigment, is completely unknown to the Chinese. The aspect of Chinese porcelain ornamentation, when examined narrowly, assimilates to the appearance of certain mosaic enamels, prevalent in the thirteenth century, and in which the figures and their accessories were produced by red or brown lines applied to fragments of white or coloured glass. When, moreover, the thickness of the colouring matter on Chinese porcelain is considered, and the light tone of colour most frequently obtained—one is led to an *a priori* conclusion that the actual amount of colouring matters employed must be very inconsiderable. This, indeed, the analysis of MM. Ebelmen and Salvétat have demonstrated to be the case, the Chinese muffle colours being in point of fact more comparable to enamels than to colouring matters in the ordinary acceptation of the term. The result of this analysis moreover has proved that whatever may be the origin of the colours which serve in China for the ornamentation of porcelain, they all present a general character which cannot fail to strike the ceramic chemist; the flux in every case being always composed of silica and oxide of lead, in proportions not subject to great variation, and mixed with a fluctuating amount of the alkalis, soda and potash. This flux dissolves in the condition of silicate only some hundredths of the colouring materials, of which the following are the chief: viz. oxide of copper for greens and bluish greens, gold for reds, cobalt for blues, oxide of antimony for yellows, arsenic and stannic acid for whites. Oxide of iron, and impure oxide of manganese, which give one a red and the other a black, furnish the only exceptions to the above—doubtless because it is impossible to obtain these colours by way of solution in the flux. During all their analyses MM. Ebelmen and Salvétat found neither borax nor boric acid. The colouring oxides of the Chinese palette are limited to oxide of copper, of gold, antimony, arsenic, tin, and impure oxide of copper: which latter gives either a blue or a black, according to the mode of applying it,—and oxide of iron used to impart red.

In Europe various other metallic oxides are called into requisition, all of them unknown to the Chinese. Thus the tint of cobalt is modified by combination with oxide of zinc or alumina, sometimes by a mixture of alumina with oxide of chrome. Pure oxide of iron furnishes at least ten different tints, from orange-red to violet. Ochre tints, pale or deep, yellow or brown, are produced by combining various proportions of oxide of iron, oxide of zinc, oxide of cobalt or nickel. Browns are prepared by augmenting the dose of oxide of cobalt contained in the material which yields the ochres; blacks by the suppression of oxide of zinc in the same preparations. Variations in the tone of yellows are effected by the addition of oxide of zinc or of tin to lighten them, and oxide of iron to render them deeper coloured. Oxide of chrome, either pure or combined with oxide of cobalt or oxides of cobalt and zinc, furnishes us with yellowish and bluish greens, capable of variation even to the extent of pure blue. Metallic gold furnishes us with the *purple of Cassius*, capable of being employed to develop not only purple, but violet and carmine. Then we also have the oxide of uranium, the chromate of iron, of baryta, and of cadmium, all of which give useful colours; finally, we possess the resources of metals inoxidisable by fire—materials of which the Chinese are ignorant, and which their deficient chemical information would prevent them applying. All these different colouring principles are employed by Europeans in the state of simple mixture; by the Chinese,

however, they are dissolved in the flux, as we have seen—a circumstance which contributes to the distinctive peculiarity between their ceramic manufactures and our own. Chinese porcelain colours are in point of fact *enamels*—a medium of chromatic ornamentation which has been frequently tried on European porcelain, but without success: the enamelled layer readily peeling or scaling off; a result which is attributable in the opinion of MM. Ebelmen and Salvétat to the difference of glaze employed. European porcelain-glaze is entirely feldspathic, and to this material enamels will not—according to MM. Ebelmen and Salvétat, permanently adhere.

As regards diluents for mixing the pigments, the Chinese follow a plan of their own; in Europe oil of turpentine is the agent generally employed, but in China the pigments are mixed with water, thickened sometimes by the addition of a little size.

THE VERNON GALLERY.

THE TIRED SOLDIER.

F. Goodall, Painter. F. Crill, Engraver.
Size of the Picture, 9 ft. by 2 ft. 3 in.

THE Vernon Collection contains two pictures by Mr. Goodall, that may be considered, respectively, as fair examples of his early and matured powers; the "Village Festival," an engraving from which appeared in the *Art-Journal* some months since, belongs to his later period; and the "Tired Soldier," now introduced, to his earliest. The difference perceptible in all his works with reference to the time of their production, is not that in which we recognise transition of style, as with most painters, but progress in that he had, originally marked out for himself. A young artist who sets forth on his course of action with certain fixed principles for his guidance—provided that they are true as well as definite—must eventually reach a standard of excellence which will never be attained by one who is ever varying and experimentalising in novelties; this is the verification of the old adage, "the rolling stone gathers no moss," that may be applied to every business and pursuit of life. And it is because Mr. Goodall has wisely shunned this tempting but dangerous practice that he soon found patrons in men well qualified to judge of real merit, and that his pictures have increased in value in a corresponding ratio with the degree of improvement they manifest.

Very many pictures painted by this artist during the first few years of his practice, were made from sketches he drew in Normandy and Brittany some ten or twelve years since; and they show even thus early, amid so much those countries afford that would naturally attract a young and enthusiastic painter, great discrimination in the choice of subject, and a clever adaptation of the picturesque materials selected, united with skilful treatment; such, in fact, as we are generally accustomed to find only in the works of experienced minds and well-practised hands. The "Tired Soldier" is one of these continental subjects; the scene is the exterior of a cottage by the road side; the group is composed of the soldier seated on a mound of earth; a farmer, dismounted, who seems either to be setting out for market or returning from it; an elderly female, who has apparently come to draw water at the well; a young woman, who is about to replenish her pitcher, having already given drink to the wayfarer; and, lastly, a child, who watches with much simplicity of expression the actions of the soldier. These individuals are brought together very pictorially, and compose into a most pleasing and effective *agroupement*. All the heads in the picture are charmingly painted, especially that of the Norman maiden, which is remarkably fresh and clear; while the expression of pity and interest naturally excited by the circumstance of the story, is no less happily given in the countenances of the other figures. The painting is a little low in tone, but the colour is natural, and it is worked with exceeding care.



F. CROLL, ENGRAVER.

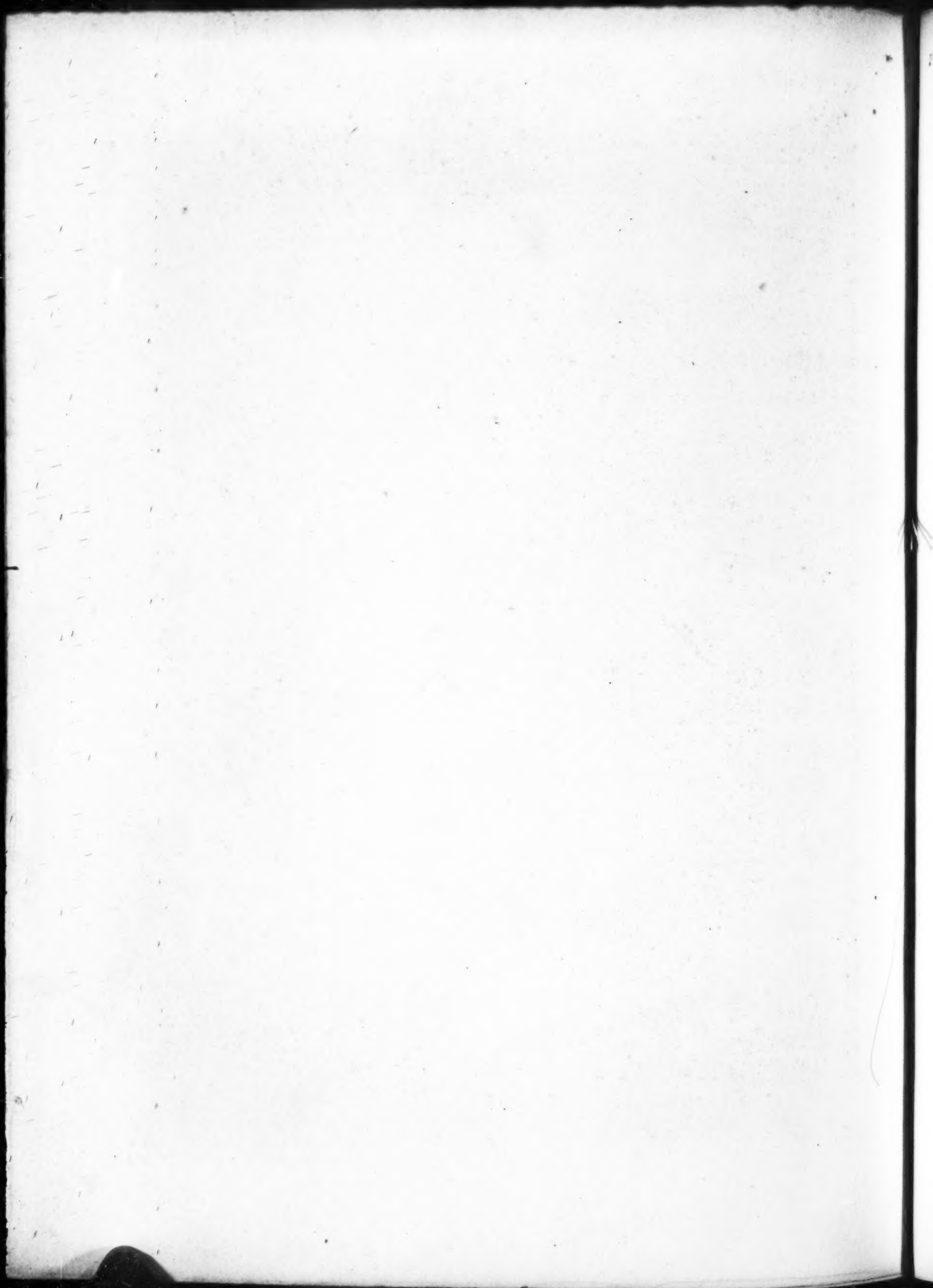
F. GOODALL, PAINTER.

THE TIRED SOLDIER.
FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
3 FT. 6 IN. BY 2 FT. 3 IN.

PRINTED BY G. VINTAGE.

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THE GREAT MASTERS OF ART.

No. XVII.—EUSTACE LE SUEUR.*

Our former notice left Le Sueur in the studio of Simon Vouet, where he had for his fellow pupils, among others less distinguished, Lebrun, Mignard, Testelin, and Dufresnoy; and it was there that the rivalry between Le Sueur and Lebrun commenced, which terminated only with the death of the former. In a short time, says M. Charles Blanc, in his "Vies des Peintres," from which the accompanying engravings are taken,

"the precocious talent of Le Sueur, and his free, graceful execution, caused him to be selected by his master to assist in the works ordered by the Cardinal Richelieu. Among these works were the designs for the royal tapestries, and it was on account of Vouet that his pupil undertook eight Romanesque compositions borrowed from the 'Dream of Poliphilius.' This singular poem, by a Dominican monk, Francis Colonna, had distinguished its author in the fifteenth century, and, as often happens, the less it was understood the more admiration it caused; for it was so obscure, so little intel-

ligible, that no one presumed to know exactly in what language it was written. In the time of Le Sueur it had become most popular through a new edition by Beroulde of Berville, and several painters, among whom N. Poussin was conspicuous, were induced to refer to that extraordinary, but not very delicate, book for some of their subjects. Le Sueur followed their example, performing his task with much elegance and discrimination, and without any sacrifice of the dignity and proper feeling which were manifested in his subsequent religious pictures.

About this period also Louis XIII. having



ST. PAUL PREACHING AT EPHESUS.

paid a visit to Mdle. de la Fayette at the convent of the Visitation, left behind him a considerable sum of money for the purpose of decorating the chapel of St. Maria. The court painter, Vouet, was too much occupied with his labours at St. Germain, Fontainebleau, and elsewhere, and with his pupils, among whom he reckoned the monarch himself, to undertake the task, and he therefore engaged Le Sueur to paint a picture of the "Assumption" to occupy the centre of the chapel. While employed upon this work, as the story is related by M. Saintine,

he fell violently in love with a beautiful young nun, who had been permitted to sit to him for the figure of the Virgin. The unfortunate attachment is said to have cast a gloom over the remainder of his life, for unlike Filippo Lippi who was placed in similar circumstances, the young French painter did not attempt to gain by force or fraud what the laws of his religion withheld from him.

When he had finished the picture, as well as the decorations over the arches of the chapel, and the medallions, he was commissioned to ornament with mythological figures a pavilion in the Chateau de Conflans, then belonging to the

President Le Jay, and subsequently occupied by the archbishops of Paris. On the completion of his labours here he set out for Lyons, whither his fame had already preceded him. But it must not be supposed that Le Sueur owed his popularity solely to the success which had attended his studies under Vouet, for he very soon exchanged the style of that master for the more simple, severe, and graceful one acquired by the close study of the antique, and more especially of the works of Raffaele as he found them in Marc Antonio's engravings, and in the few pictures by the great painter himself which came under Le Sueur's observation. It was

* Continued from p. 275.

during his stay at Lyons that the genius of Le Sueur developed itself in an extraordinary degree, after seeing some of Raffaele's works. Filled with enthusiasm at these sublime conceptions, he immediately sketched out his picture of "St. Paul laying hands on the Sick," which attracted the attention of Nicholas Poussin, and was presented by the artist to the Academy of St. Luke in Rome, of which he had been elected a member. According to M. Blanc, Le Sueur, acting upon the advice of Poussin, sought to modify the style acquired under Vouet, by

studying the great Italian masters, of whose works, either original or copied, but few examples then existed in Paris; and the same writer remarks, upon authority which, however, he does not name, that "Poussin, with that nobility of character which distinguished him, actually copied himself some of the finest pictures in Rome and sent them to Le Sueur—an act of generosity that, if not positively true, is at least in accordance with the known liberal feeling and conduct of Nicholas Poussin." In 1642 he married, but too poor to proceed to Rome as

he desired, and too simple-minded to intrude himself upon the great, Le Sueur lived upon such resources as his labour supplied him with, by making designs for books and by other chance work, till he was at length summoned to Paris to decorate the cloisters of the Carthusian Priory, or La Chartreuse, in that city.

From this point in the life of the artist must we date his greatness; he had now, for the first time, a fair opportunity of exhibiting to the world the power and extent of his faculties as a painter, not subjected to especial restrictions,



THE DESCENT FROM THE CROSS.

except as to his theme, which was of course a particular one, bearing, as was usual in similar cases, reference to the patron saint of the religious brotherhood. As our illustrations include some from the works Le Sueur executed on this occasion, a few remarks on the personage whose history is partly recorded in these pictures cannot be out of place.

Saint Bruno, founder of the order of the Carthusians, one of the most strict and self-denying religious communities, was born at Cologne, in 1051; and, after studying at Paris, became a canon of Rheims, and director of the

ecclesiastical seminary of that diocese. He, however, felt so great disgust with the misconduct and vexatious proceedings of the Archbishop, Manasses, that he resolved to quit the society of the world, and retire into solitude. He first of all repaired to Suisse Fontaine, in the diocese of Langres, and subsequently to a mountain near Grenoble, where, being joined by several other congenial minds, he built an oratory and seven cells, separate from each other, in imitation of the early hermits of Palestine and Egypt. Bruno and his monks cultivated the ground in the neighbourhood of their residence, living

upon what it produced, and upon the presents supplied to them by the charitably disposed. This was the origin of the Carthusian order, and of the magnificent convent built on the spot, which is called La Grande Chartreuse. In England we had once nine houses of this order, whose original name was corrupted into Charterhouse; the only one now remaining in any form is that in London. Pope Urban II., who had studied under Bruno at Rheims, invited him to Rome, upon the plea of requiring his advice; and it was here we may presume, although we have met with no historical record of the fact,

he was most probably offered the mitre which he declined to accept: this incident the artist made the subject of one of his pictures. After a time Bruno, becoming weary of the papal court, retired to another solitary spot in Calabria, where he founded a second convent of the same order; and here he died in 1101. He was canonised in 1514.

Le Sueur had not attained his thirtieth year when the important work alluded to was entrusted to his hands. In the space of three years, assisted only by his brother-in-law and pupil, Goussé or Goulai, in the figures, and by Patel in the landscapes, he executed a series of twenty-four pictures—which, nevertheless, the modesty of the painter induced him to characterise as “sketches”—illustrative of events in the life of St. Bruno. They were originally painted on wood, but in 1766 they were transferred to canvas, and are now in the Louvre, and generally rank among the most distinguished works of the French school. Of this series, the pictures numbered one to thirteen are perhaps not so immediately associated with the history of the Saint as are the others, and yet they undoubtedly cannot be detached from it; as, for instance, that which is considered the finest among these thirteen, “Dr. Raymond preaching in the presence of St. Bruno,” when the latter was still a young man. The actual life of the founder of the Chartreuse commences in the fourteenth picture, which represents “St. Bruno at Prayer,” the subject of one of the engravings here introduced. He is on his knees before a crucifix, dressed in a long white robe, but not the habit of the Carthusians; the order had not yet been established. In the distance are two

men casting a dead body into an open grave. M. Blanc considers the body to be that of the

they are admirable in character and composition, but they are exceedingly monotonous in

1816, they were valued by the authorities of the Louvre at about 41,900*l.*, a sum infinitely beyond their real worth. The series was engraved many years since, in Paris, by Chauvenu and La Clerc.

In the notice of the life and works of Jouvenet, that formed the subject of an article in an earlier portion of this series, allusion was made to the custom prevailing among the guild, or company, of goldsmiths of Paris; who presented annually to the church of Notre-Dame a picture painted by one of the most distinguished French artists. The offering being made on the first of May, it received the name of the “May picture.” In 1649 the commission for this work was given to Le Sueur, who produced on the occasion his “St. PAUL PREACHING AT EPHESUS,” not only one of his finest pictures, but one that has not been excelled by any artist of the French School. Our illustration will convey a very adequate idea of this admirable composition, which for its simple grandeur, may be compared favourably with some of the best of the Italian masters; it bears, in fact, indisputable evidence of the artist whom Le Sueur adopted for his model in many of his pictures; the heads and draperies showing so much of the style of Raffaele. The apostle stands near “the temple of the great goddess Diana,” which is placed on the right of the picture; he is holding forth with the zeal and animation of one who feels he has an important message to deliver; and the power of his eloquence is manifested in the conduct of the gentile hearers who bring their “books of curious arts,” and “burn them before all men.” The picture, which bears the name of the artist and the date of its execution, 1649, has been

engraved by Picart and R. M. Massard. “Paul Healing the Sick,” which we know

only from the engravings by Bauso and the elder Massard, is another fine composition conspicuous for its simplicity and purity of style in the treatment, and for the excellent drawing of the human figure.

The “MARTYRDOM OF St. LAWRENCE,” is a most masterly conception of an appalling subject; an engraving from it appeared in our preceding number; it was also engraved by Gerard Audran, whose print is considered one of the finest works from the *burin* of that eminent engraver; the saint was one of the Seven Deacons of the church of Rome under Sixtus the bishop, all of whom, including Sixtus himself, suffered martyrdom in the middle of the third century, during the reign of the emperor Valerian. Tradition says that St. Lawrence was roasted on a kind of gridiron, and the painter in his



ST. BRUNO AT PRAYER.



THE MUSES.

“The Pope presiding at a Chapter of Cardinals for the approval of the foundation of the Chartreuse” is another work in which the elevated character of the religious painters of Italy evidently pervaded

colour, and want the expression which a better arrangement of *chiaroscuro* would have given them. At the restoration of the Bourbons, in

picture has followed the history as it has been handed down to us. In this composition also there is a grandeur of design united with vast

power in the representation of the individual impersonations. Some idea may be formed of the value attached by the French to this picture, by the fact that, at the sale of the collection of M. La Live de Jully, in 1770, it was sold for 7550 *livres*.

Among the other pictures of this class, by Le Sueur, to which allusion may be made as indicating the genius of the painter, is his "Martyrdom of St. Gervaise and St. Protas." It is singular that his modern biographer, M. Blanc, to whose work we have frequently referred in this notice, makes no mention of the present existence either of this painting or of the two others we have just spoken of; Audran's engraving of it is the only source from which we derive any definite knowledge of its excellence.

Sacred history afforded to Le Sueur subjects for several pictures besides those already referred to; among these are "Christ Scourged," "Christ with Mary and Martha," the "Presentation in the Temple," and the "Descent from the Cross." The last-named picture is in the Louvre, the engraving from it introduced here conveys a very favourable idea of the composition. The pathos and deep feeling which pervade this work are undoubtedly strong evidence of the painter's personal character and disposition, for no artist can successfully portray that which he does not himself feel; and there is in each of the figures we find here, an expression of tenderness that not only is consonant with the subject, but which could not possibly have been given by one whose heart was cast in a sterner mould, however great his artistic talent may have been. The *chiaroscuro* of this picture is admirably managed.

But the most extensive works of Le Sueur, and those considered by many connoisseurs as his best, are the mythological paintings in the Hôtel du Châtelet, executed for the President Lambert de Thoiry, and which were removed to the Louvre in 1795. These works were executed jointly by Le Sueur and Le Brun, occupying the former the last nine years of his life. Three apartments in the palace were decorated by him,—the "Salon de l'Amour," the "Cabinet des Muses," and "L'Appartement des Bains." In these paintings Le Sueur follows his great model by imitating the style of the celebrated series illustrating the fable of "Cupid and Psyche," painted by Raffaele in the Farnesina at Rome. In the first apartment, he painted several beautiful compositions from the life of Cupid; in the second the "Muses," one of which is among the designs here introduced,—and a large composition of many figures illustrating the story of "Phaëton entreating Apollo for permission to drive the chariot of the Sun;" and in the third apartment, "Diana surprised by Actæon," "Diana and Calisto," and the "Triumphs of Neptune and of Amphitrite." These works, which have also been engraved by Picart and others, are universally preferred to Le Brun's; and they are no less remarkable as showing the versatility of the painter's genius, who could adapt it with equal success to the sub-

limity of scripture, the passions of his fellow-mortals, and the graceful fancies of heathen poetic mythology.

These were the last triumphs of Le Sueur's pencil; he had laboured at them with an energy and perseverance far more than his physical powers could endure, and it is said that the jealousy of Le Brun, who was associated with him in the work, caused him no small amount of vexation and disquietude. An instance of this illiberality of feeling on the part of his rival is told by M. Blanc. Le Brun was one day conducting the nuncio of the pope through the apartments of the Hôtel Lambert, and on passing the pictures painted by Le Sueur, he quickened his pace that they might escape the notice of the visitor, but was stopped by the nuncio with

speaking of him. "His compositions are noble and elevated, and there is a *naïveté* in the airs of his heads and in his attitudes, which is extremely interesting: his draperies are simply and grandly cast, and though his colour is without vigour or force, it is tender and delicate, and well adapted to the particular character of his works." Phillips, the late professor of painting at our Royal Academy, says that Le Sueur, "felt like a man of fine and elevated mind, and deserved the title bestowed on him of the French Raffaele." He was one of the twelve founders of the French Academy, known by the appellation of the "Twelve Ancients."

The principal pictures of this master are to be found in the Louvre, and some few may be met with in the French provinces, but there must be a considerable number elsewhere, if they have not been destroyed, for in a French work published in 1700 by Florent le Comte, mention is made of eighty-eight paintings, exclusive of those illustrating the "Life of St. Bruno," and of others which are now in the museum of the Louvre. Here also are many sketches and drawings by him, amounting to one hundred and seventy, according to M. Blanc.

Out of France, England possesses perhaps, beyond any other country, the greatest number of his pictures; but even these are very scanty. At Devonshire House is his "Queen Sheba at the Court of Solomon;" at Leigh Court, near Bristol, formerly the property of Mr. Miles, was a few years since and probably is now, the "Death of Germanicus," a noble production in the style of Nicholas Poussin: at Corsham House, Wiltshire, the seat of the Methuen family, is his "Pope Clement blessing St. Denis;" and at Alton Towers, the mansion of the Earl of Shrewsbury, is the "Christ weeping among his Relations at the foot of the Cross."

We have already noticed the price at which one of Le Sueur's pictures was sold a century since; the curious in such matters will be interested, possibly, to learn something farther on this subject. M. Blanc, in the work already alluded to, gives us the following list—the sums are large, but as we before observed, the works of this artist are very rare. At the sale of the Duke de Tallard's pictures, in 1756, "Christ

Healing the Man born Blind," was disposed of for 1820 *livres*. When the gallery of the Duke de Conti was sold in 1777, the "Worship of the Golden Calf," and "Moses in the Burning Bush," sold for 2300 *livres*; the "Adoration of the Virgin," for 1000 *livres*; "Joseph and Potiphar's Wife," for 401 *livres*; and "Venus when asleep surprised by the Loves," for 201 *livres*. At the sale of the cabinet of M. Randon de Boisset, in the same year, there was offered a picture by Le Sueur known by the title of the "Minister of State," an allegorical subject, engraved by Tardieu; it was sold for 10,000 *livres*; and fine sketches of portions of the ceiling of the Hôtel Lambert, reached 3800 *livres*. M. de Calonne possessed Le Sueur's painting of "The Angel quitting the Family of Tobias;" at the sale of his collection, in 1788, this picture realised 1200 *livres*.



ST. BRUNO REFUSING THE PROFFERED MITRE.

the exclamation—"Ah! here are fine pictures!" There is no doubt that Le Brun feared his brother-artist would supplant him in the favour of Louis XIV., though it could hardly be supposed that one so ingenuous and simple-minded as Le Sueur would use any artifice to accomplish such a purpose. Le Brun monopolised the patronage of the court, and was soon permitted to enjoy it without apprehension, for Le Sueur died in May, 1655, at the early age of thirty-eight years. Le Brun went to pay him a visit in his last moments, it is said, and when the spirit of the dying painter had quitted its emaciated tenement (for he had been a long time suffering from disease), the survivor could not withhold the exclamation, "Death hath taken a huge thorn out of my foot."

The merits of Le Sueur are summed up in the few truthful words which Bryan uses when

ON THE
EMBELLISHMENT OF PUBLIC
BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.*

If the general remarks which prefaced the present series of articles, and those comprehended in our notice of the Mansion House, have conveyed the meaning intended, we need not urge the special value of any of the Arts as capable of being made the potent educators of old and young, or their value to society, considering them merely as instruments of intellectual gratification—really a necessity to all “whose lot it is to labour,” and a natural want not even yet sufficiently provided for in this country. The world is every now and then startled by the melancholy loss in the prime of life, of some disinterested toiler in the work of the world’s advancement—a loss like that which will so long be felt at the Board of Trade,—and is reminded of the real sound sense of the school-boy adage as to “all work and no play.” If this be the resulting conviction as regards avocations in which the powers of the intellect are enlisted, and also rewarded and supported by the consciousness of a great public benefit from this devotion, how much more must it be inferred as regards other fields of industry, in an age most remarkable for avidity to seize all possible advantages of that division of labour by which, nevertheless, the workman, from the thinking contriver and artisan, becomes little more intellectual than the machine! and if the wonderful progression in mechanical contrivance be supposed to tend towards emancipation from excessive labour, which now, apparently, can hardly be avoided without deprivation of actual necessities, it is essential that increased leisure should be provided with a vent which would be more satisfactory even to the productive classes themselves, than any given by an extension of the spirit licenses. The great and degrading vice of this country, as often shown by Mr. Hume, has been fostered, rather than the love of intellectual gratification. Let it be again repeated, that relaxation from labour is a positive necessity; and if the means of harmless relaxation are not available, the object will be sought, however mistakenly, in the vicious channels constantly at hand.

If it should be thought that we here direct attention solely to certain classes, and that we are supposing a visionary scheme for providing intellectual enjoyment for those who would not be able to appreciate works of Art, we may say—not merely that we instance means which, in one way or another, and differing only in degrees, would equally be available for all, but that we dissent from the notion that the humble, and perhaps even the illiterate, of the people are incapable of enjoyment and gradual elevation of mind, habits, and character, by the contemplation of such works. That there should be relaxation from toil, and that there should be intellectual gratification, is just as important for activity and freshness of mind in the scholar, or in the employer of labour, as for health and strength of the body in the workman. We are not agreeing with the writer (who, if we misinterpret him, must blame his own obscurity), who would look for an instantaneous judgment upon a work of Art from all, whatever the technical knowledge and capacity of appreciating merits and defects. But, what class was it that flocked to the cartoons at Westminster Hall, and, indeed, from what class mainly is it that the visitors to the Royal Academy are drawn? Assuredly, not entirely from those who go for the sake of fashion, nor from persons learned in the terms of Art and the mysteries of composition, light and shade, and colour. The unlettered mind can, we suspect, discover beauty in the primrose, though it may fail to see

all that delights the eye and mind of a higher order of intelligence.

“Docti rationem artis intelligunt; indocti voluptatem.”

We think we could readily prove, that it is not so much apprehension of beauty in painting and sculpture that is wanting, as it is the constant presence of works upon which the eye might rest, and which through the eye might elevate the mind. The coloured prints:—

“Where tawdy yellow strove with dirty red,”

on the wall of a cottage, would be evidence to us, less of absence of taste in the humble owner, than of the innate existence of that aspiration after beauty, which seeks to gratify itself, however inadequately, by subjects the best available for humble means. Now, however, such works as these we allude to, are very seldom met with. Good engravings are to be had at a cost not beyond the means even of a working man; and notwithstanding the charms of crude colour, are everywhere displacing the daubed and varnished prints which formerly were common. The change is more important than might at first appear. It is from admiration of works of the most indifferent kind, to those which are perfect in every requisite of Art. Amongst wood-engravings, indeed, we ourselves are much dissatisfied with the extraordinary amount of inaccurate drawing and careless execution, which is given to the world, even by artists of known ability,—but such steel engravings as may be purchased even for a few pence, are generally equal to anything in that branch of Art, to be desired by the most fastidious artist. Comparatively then, what remains to be done to elevate taste to the perception of further beauties is but trifling, and the free access to the Vernon Gallery is doing something towards the desired work.

As the practice of the contemplation of works increases, beauties are discovered in those which had been appreciated only by connoisseurs. It is surprising how much, both in nature and Art, of what is offered to the eye, is barely seen, much less conveyed to the mind. One individual might pass through a gallery of paintings, and merely wonder that so much dingy blackness could have been got together at such great cost; whilst another, whose perception had been once awakened, would find all the atmosphere and sunlight in a work of Claude or Cuyp. Galleries may, necessarily, always contain a number of works, interesting merely as records of stages in the progress of the art, or as examples of particular processes, or for certain beauties which technical knowledge alone can separate from defective accessories, or from the injuries of time. But with these exceptions, we believe, there can be no reason why even the works of the old masters should not afford delight to the humblest searcher for the beautiful. No special eyesight is needed, but if the work be looked at sufficiently long and well, and with some degree of faith, the beauty, as it were, comes forth. Who could see all the elaborate design and drawing of Maclise, without the like closeness of observation? This the modern work receives more generally than the old, but perhaps not at first for qualities connected with its real merit as a work of Art. All that we have to show however is, that no special knowledge is required for the eye to take in a large amount of delight. The observer, even though comparatively uneducated, requires merely the belief that beauty is to be found, to observe the work, and from it to realise such emotion in it; and, gradually, by such observation, he becomes raised from the condition produced by mere visual enjoyment, to apprehension of the higher purposes of what he beholds.

If then it be the duty of all public bodies to provide works of Art, for the object to which we have now mainly directed attention, it is equally so to provide them to assist in the progress of education and intellectual refinement. The public funds are therefore, as usefully devoted to public galleries of Art, as to the establishment and maintenance of public libraries. A picture not only leaves an impression of the fact or scene, and has thus that special value in education, not within the compass of mere written description; of which we spoke in

a former paper, but it has an agency somewhat different from this—and not the less valuable because perhaps not immediately obvious,—by the general education of the observing faculty, the regulation of the thinking powers, the improvement of taste, and by the elevation of mind and morals, produced by the love of the beautiful in nature and Art, and the contemplation of noble deeds and virtuous actions.

In this view of the question, we might perhaps attach to the decoration with painting and sculpture of the halls of public schools, such as Christ’s Hospital, as much importance as to other branches of our subject. In these noble institutions are nursed those, who in after life, in one station or other, have great opportunities for advancing the science of government, from which as we take it, the cultivation of Art, and care for the condition of the people, have too long been left out. No department of Art has ever received attention in our schools, nor has any professorship existed in our universities, where is conducted the education of those who presume to adjudicate upon works of Art. It has become fashionable to admire works of painting and sculpture, but were this admiration less a matter of fashion, their merits would be sooner observed, and the admiration be more sincere and beneficial to Art. Ignorance is generally bombastic, and opinions hastily expressed become current, which men of real attainments and knowledge would fear to propound.

If then, we have urged the value of individual arts, we have also felt the additional value in the cultivation of the eye, and of all the powers of the mind, from the effective combination which can be made in public buildings. Pursuing therefore our enquiry into the means now available to public bodies, and especially to the civic authorities, we arrive at the chief municipal edifice of the City of London.

THE GUILDHALL.

We have now an edifice not, as it appears, originally designed with any special regard to decorative accessories, and which, during its repeated alterations, has become even less adapted for the effective union of the Arts. For the display of works of the highest class, it has seemed to us essential that the architectural arrangements should bear the evidence of design. If, as Charles Lamb somewhere said, the interest and appreciation of a literary work depends not more upon the ability with which it is conceived and written, than upon the mood and temper in which it is read, it is equally true that a good work of Art may entirely fail to be appreciated through being seen in an unsuitable apartment, or by being associated with other works of a discordant character. The importance of a good light is not what we are at this moment dealing with. The comparative ill-success which attends the exhibition of sacred subjects in public exhibitions, has frequently been commented upon; but it is equally true that the effect of a painting, or a statue, can be either enhanced, or reduced in a very material degree, as pointed out, or by the mere details of wall-surface. Now in the Guildhall, we were agreeably surprised to find some fine works in painting and sculpture. But although, by the liberality of the Common Council, the principal apartments are freely open to the public, the works do not receive that attention which their merits would be entitled to. The cause is simply, the want of all architectural character in the arrangement of the apartments generally. That the pictures are hung in bad lights is, comparatively speaking, only a secondary matter. In the Mansion House, defective as we considered the plan to be, we found considerable attention to display; and such attention, and not simply in particular rooms, or in mural decorations, but in that distribution of parts of an entire building, which, as appears upon the architect’s ground-plan, is required to prepare the mind in entering an apartment for the appreciation of what it contains. With the exception of the Great Hall, which is in a very unsatisfactory state, there is nothing in the building now under notice, which contributes to effect of the kind

* Continued from p. 208.

here alluded to: although expense and good design have been lavished upon carved doorways, panelled walls, and decorated ceilings, the original defects of the modern parts of the building, in regard to plan, remain, or have been rendered more obtrusive by the alterations which have been required. Comparatively speaking, there is dignity of character in the approaches to the apartments of the Mansion House: but in the Guildhall, in the lobbies which lead to the Court of Common Council, the original defects will remain, until the whole of this part of the building can be remodelled. By this, a great amount of wall space could be made available for that extensive encouragement of Art, which the authorities have the means to afford.

The buildings now under consideration, consist of the Great Hall, the Courts of Queen's Bench, Common Pleas, and Exchequer, the Police Court, the offices and Committee Rooms, and the Court of Aldermen and the Court of Common Council. The Police Court and various offices are on the west side of the south entrance, and the Court of Queen's Bench and Court of Common Pleas on the east side. Leading up from the Hall on the north side is a flight of steps, from which is a corridor leading to a central hall, communicating with the principal apartments. West of the corridor are offices, and eastward is a corridor leading to the south end of the Court of Exchequer and to the Chamberlain's office. The Court of Exchequer, originally the Lord Mayor's Court, is on the east side of the Central Hall. The entrance to the Reading-Room is near one angle of the Hall, and at the other end is a passage to the west, leading round to several Committee Rooms. On the north side of the same Hall, is a side door to the Court of Aldermen. Leading from the north, and opposite to the corridor first mentioned, is a long lobby, at the end of which is the entrance to the Court of Common Council. In the same lobby are doors, one leading to the Court of Aldermen on the west, and the other opposite, to the staircase to the Office and Court of the Commissioners of Sewers. The basement which has many remains of the original building, is principally devoted to offices such as those of the town clerk and the architect, and to the kitchen; but the most interesting feature in this part of the building is the portion under the great hall, erroneously called the "crypt." It forms no part of our present object to examine the buildings with the research of an antiquary: but it may be repeated, that the changes which they have gone through, have not resulted in arrangements favourable to the objects now in view. It is however, very desirable that these changes should be enquired into, more especially whenever it may be determined upon to restore the Great Hall to its original character. Moreover, it would be very desirable to discover if possible, certain works of Art which have disappeared, and if they cannot be placed in their original positions, to preserve them where they would be available for examination. For example, there were formerly on either side of the entrance, statues of "Discipline, or Religion," "Fortitude," "Justice," and "Temperance;" drawings of which were engraved by Carter, for his "Ancient Sculpture and Painting." The first figure was in the habit of a nun; the second had an upper garment composed of ring-armour, and in the left hand held a shield; the third was crowned, and in the attitude of administering justice, and the fourth, though much shattered, is spoken of as strikingly expressive of the character. Banks the sculptor, considered them very beautiful specimens of art, and restored them after they came into his possession, Alderman Boydell having unfortunately been allowed to present them to him. At his death, they are said to have realised a high price at the sale by auction. We read also, of statues of sages, as Law and Learning in the upper part of the porch.

Mr. Cunningham finds, that of the original Guildhall nothing is left, but the "stone and mortar of the walls, the mutilated windows, one at each end, a crypt, and a roof concealed by a flat ceiling," a statement which we cannot altogether understand. But, the building seems to have been seriously injured in the Great

Fire, and the whole upper part is obviously of entirely different character to the lower part. The present singular *façade* was erected in 1789. Some important alterations in the interior appear to have been made in 1815. The picture of the administering the oath to Alderman Newnham in 1782, shows that several of the bays or divisions in the side walls had windows. The statue of Alderman Beckford was at the west end, where the wall below the window, was quite plain. The flight of steps leading up to the courts had, at the sides, octangular turreted galleries. These were like arbours, having the foliage of palm trees on iron work, supporting a large balcony. In the centre was a clock in an ornamental case. The figures of Gog and Magog stood one on each side, on brackets. On the walls were the portraits of the judges, now in the Courts of Queen's Bench and Common Pleas. At the east end, at this time, the panelling seems to have been covered by wainscoting with fluted Corinthian pilasters, and a screen which ran across the hall at the front of the "hustings," had at least a better effect than the present shabby deal platform and railings.

The present appearance of the Hall is quite unworthy of the City of London. Independent of the absence of the original roof, probably of the same character as that at Westminster Hall, and for the restoration of which we have seen many designs, the original architectural character has been destroyed, not only by blocking up the windows, but by the introduction of the four monuments, certainly of no great merit as works of Art. Modern balconies project over the doorways, the doors themselves are "Gothic" indeed, and the pavement is of plain stone, and now very uneven. The mania for whitewashing or colouring good stone, is too common to be found omitted here: let us merely say that there is some beautiful ornament in the bosses, and in the terminations to the cusps in the canopies at the east end, and elsewhere, the effect of which is entirely destroyed. The gilded capitals and shields of the companies make the poverty of the other decoration, only more conspicuous. Now the result of possessing a building in this miserable state, is, that an enormous outlay is repeatedly called for, to fit it for a single night, for its constantly recurring purposes. In the view by Daniell (now in the Reading-room), of the interior as it appeared at the entertainment in 1814, we see the absurdity of a building designed originally as a finished work, and for the purpose of such entertainments, positively swathed in crimson cloth to make it a fitting place of reception. At the hall given to the Queen, at the time of the Exhibition, last year, when certainly a beautiful effect was realised, all the ingenuity of the city architect was tasked to overcome the incongruities of the structure. We have no information before us of the cost of these transitory splendours during late years, but we fancy it might go far to placing the hall in a permanent and satisfactory condition. On the occasion last alluded to, the panels received painted representations of objects in the Exhibition. Is there not an appearance of absurdity in having such decorations washed out in a few days, whilst coloured decoration, of some kind, is precisely what in all probability, the panelling would receive in any well-conducted restoration? We suggest then, that it would be a worthy subject for the consideration of the Common Council, to carry out the work so often brought before their attention, of having the hall restored to its original character. We have great fear of the gradual destruction of the interesting monuments which the country possesses, by the extensive "restorations" going on of late years; but here we cannot hesitate what to recommend. The several parts of the hall are now completely discordant; its original character is, in all essential points, clear and unmistakable, and, placed in its original condition, it would be one of the finest halls in the kingdom.

Without viewing the subject in this light, we could not satisfactorily recommend any additions in painting and sculpture. These should not be attended with destruction to the

architecture, like that which has attended the introduction of the present sculpture. The monuments are not only of indifferent character, but are unsuited to their positions; their effect individually, would perhaps be improved if they were not upon such lofty pedestals; but their presence in the hall, and the retention of its original character, are things which are not compatible. It is hoped that the proposal for a grand national edifice, to receive monuments now discordant with buildings in which they have been allowed to be located, will shortly be revived and carried out. It would, we venture to think, be a very proper object for the application of the resources of the corporation, to provide such an edifice in connection with the City of London.

The building having received a new roof, and being otherwise restored to its original condition—a new decorative pavement, new stained glass, and a better arrangement of the dais or "hustings" forming part of the works—we should then be in a position to consider to what extent works of Art could be introduced. Although we object to mountains of sculpture, we perhaps, should not be wrong in suggesting statues along the walls, each statue being placed opposite one of the clustered piers, but so as not to conceal their bases. In introducing works in painting, we are restricted by the architectural features to the spaces of the panelling. These might, however, be filled with coats of arms, small portraits, and views of antiquities, and with representations of episodes in the history of the city, somewhat in the same *motif* as the decorations of the Coal Exchange.—The monuments have, we say, hardly sufficient merit in themselves to entitle them to preservation, whilst they are injurious to the general effect. But, the inscription on one of them carries us back to stirring times in the maintenance of the liberties of the people, in which the fellow citizens of Wilkes and Beckford played no unimportant part; and the other inscriptions are interesting as compositions in which Burke, Sheridan, and Canning seem to have vied with each other in elegance of diction. The statues at the end of the hall, from Guildhall Chapel, are interesting works. That in the centre may be assigned on good grounds to Queen Elizabeth; but the dress is not the characteristic attire we have been accustomed to, and the figure would seem to bear a nearer resemblance to Queen Anne. Is there any great interest in the barbarous wooden figures at the end of the Hall, which entitle them to their present positions, where they would surely be very inharmonious with works of real Art? Whatever arrangements may be adopted in matters of detail, it is clear that the whole might be made to form, as it were, a great book of civic history, and of the value of such a series of decorations we have probably said enough.

The Central Hall, of which we spoke above, has a considerable amount of wall-space available for hanging pictures, but the irregularities of height in the segmental headed openings and recesses, and the absence of regularity of plan as regards the position of these openings, render the full effective union of the Arts impossible. The ceiling is panelled with an octagonal lantern light.

The lobby of the Court of Aldermen and Court of Common Council is also unfortunately remarkable for irregularity of plan. Though there are three large windows, as they are near to one end, nearly half of the lobby in the present arrangements is too dark for pictures. Opposite the windows there is a large surface well lighted. There is an elaborate plaster ceiling, with a circle in the centre; and the design is principally characterised by a scroll of somewhat clumsy character on the soffit. The fire-place is out of the centre, and this defect is rendered obvious, instead of being corrected, as it might have been, by the ceiling. At the north end, at the top of a broad flight of steps, is a kind of porch to the door of the Court of Common Council, but this is without any attempt at decorative character. The floor is quite bare; and the chandelier and gas bracket, and the stove-grate, are of poor design.

The room appropriated to the Court of Aldermen is an oblong apartment, having half

the area fitted up with seats and benches grouped round a table for the court, and one half being divided from the other by a brass rail forming a bar: the principal entrance is at this end. Opposite is the raised seat of the Lord Mayor. The room is lighted by two semicircular headed windows at the end, and at the side by a large bay-window with top light, and with mirrors to the internal reveals. This occupies half the length of the room, next the entrance, and opposite to the window is a large fire-place, with plain black marble chimney-piece. Here is also the door leading to the Central Hall. In the other half of the room there is a door-way leading towards the Court of Common Council. The walls are plain, being panelled with deal, grained wainscot, with a single gilded moulding; but the three doorways have elaborate enrichments, formed by Corinthian pilasters with broken entablatures, two of them having also segmental pediments, that to the principal door enclosing a clock. The mouldings are gilded. The cornice is a simple architrave of an order, from which springs a cove, wherein are inserted numerous shields emblazoned with arms, but with ornament about them of poor character. The ceiling, however, is extremely elaborate, and generally in very good taste. The main division has an oval, with bold mouldings highly enriched with leaves, and with a rich scroll displaying foliage and animals arranged concentrically on the soffit. Eagles, gilt, are inserted in small circles opposite the larger axis of the ellipse. The spandrels are filled with elaborate ornament. The small portion of the remaining length of the ceiling at each end is divided, and forms two richly moulded and deep panels: much of the ornament is gilt. The oval space of ceiling in the centre, and the four panels at the ends are filled with paintings; these were executed by Sir James Thornhill in the year 1727. They are very meritorious works, and proved so satisfactory to the corporation, that they presented the painter with a gold cup valued at 225*l.* 7*s.* The painting in the oval is an allegorical subject, in which the City of London and its attributes are personified by female figures, and in the four other compartments are figures emblematical of Prudence, Justice, Temperance, and Fortitude. There is an allegorical painting over the chimney-piece, which appears to be an imitation of a bronze relief. The subject is in allusion to the City of London, but the work seems to us by no means worthy of the place it occupies. The windows are filled, in large square panes, with stained glass, displaying the arms of the Lord Mayors for the last few years, but the glass is not of superior design or quality. The ceiling being striking in character, and the fittings grouped with some attention to effect, the room is superior to the majority of the apartments in the civic buildings which have fallen under our notice. Some improvement in the glazing, and perhaps a slight alteration in the coloured and gilded decoration of the ceiling and cornice might, however, be desirable. The walls might then be hung with pictures, and probably some of the portraits now in different parts of the building, would be seen to more advantage here than elsewhere. It is worthy of remark, that the walls were formerly covered with tapestry, but we are not aware that this is still in existence. The very common fire grate which there is at present, should be exchanged for one of superior description.

The room for the Court of Common Council is considerably larger than that just mentioned. The central portion is domed over, with arches and pendentives rising from pilasters, and has a circular lantern. The other windows, four in number, are in the side walls, at the ends close to the ceiling. The whole area is fitted with the seats and benches required for the court. The walls are painted in light green colour, the pilasters are imitative marble, and there is a little gilding. The whole decoration is in great want of renewal; and we should suggest that when this is undertaken, it should be considered whether some improvement might not be effected in the architecture generally, to render the room more worthy of its purpose, and better calculated for the display of the works of Art which it con-

tains, or for such of them as may be retained there. At the end, behind the chair, is a fine marble statue of George III. in a niche of dark veined marble. It is by Chantrey, and is said to have been his first statue. At each angle of the square is a bust on a tall pedestal. We see no reason to alter the opinion given in the notice of the Mansion House, as to the proper disposition of busts, and here the pedestals being *frusta* of fluted shafts without regular bases, and with little, if any, diminution, are very unsatisfactory; but such sculpture as there is, is so placed with reference to the architectural features, that we could hardly need better evidence to prove the value of this accessory, and the advantage of the union of the several arts in one general design. The bust of Granville Sharp by Chantrey, is a very fine work. On the walls are portraits of the Queen by Hayter, of Queen Caroline and of the Princess Charlotte by Lonsdale, of Alderman Boydell, by whom the greater number of the paintings were presented, and of celebrated individuals and members of the Court of Common Council, by Lawrence, Opie, Beechey, Hopper, Patten, Mrs. Charles Pearson and others. There is also a bust of Lord Nelson, by the Hon. Mrs. Damer, and one of the Duke of Wellington in 1815, by Turnerelli. A large painting by Copley, of the destruction of the floating batteries at the siege of Gibraltar in 1782, occupies one end of the room. This is a remarkably fine picture, though apparently it has suffered in some degree, during the lapse of time since it was painted. We may remind our readers that it was exhibited publicly in the Green Park, in a building erected for the purpose. The size is about 25 feet by 20 feet. In a concise summary of the monuments and pictures in the Guildhall, "prepared by direction of the worshipful committee for letting the City's Lands, by Josiah Temple, keeper of the Guildhall (1849)," it is stated that this picture cost the Corporation 1543*l.* 6*s.*, whilst a much earlier account now before us has set the sum down at the large item of 3000*l.* In the same apartment are "Sir William Walworth killing Wat Tyler in Smithfield," by Northcote, and the "Murder of David Rizzio" by Opie, and some pictures of naval engagements.

None of these works are so well seen as they deserve to be, and they appear to be much in want of judicious cleaning. We were glad to find lists of the paintings, kept in the room for the use of visitors, and that admission to the public is freely given and made use of. The most important structural improvements which would seem to be necessary, have reference to the light, now very insufficient and badly arranged. In the present state of experience as to the difficult question of light for large oil paintings, even where galleries are expressly provided, we have some difficulty in saying confidently, what precise alterations would be desirable in an apartment like this, effectively planned for the main purpose of its erection, but evidently not intended for the display of works of Art. But, if the lantern-light were exchanged for a single sheet of plate glass in the eye of the dome, and if the four windows could be lengthened, the light would be greatly increased and with much advantage to the architectural character. The arrangement of the works of Art having then been decided upon, the pilasters, ceilings, and walls should be painted in a manner better calculated for the effect of these works. The spaces of the pendentives would be good places for allegorical subjects in fresco. They were originally decorated by Rigaud, with figures emblematical of Providence, Innocence, Wisdom, and Happiness, but the works soon became nearly obliterated by damp. The walls were at that time a dark red, a more appropriate colour than the present one. In the Exchequer Court, is the large picture by Alaux, presented by Louis Philippe to the Corporation, representing the deputation from the Court of Common Council, presenting an address to his Majesty at Windsor in 1844. We also find portraits of George III., and Queen Charlotte by Ramsay, of William III., and of Queen Mary. Here also are "Apollo" by Gavin Hamilton, "Minerva" by Westall, and "Conjugal Affection" by Smirke. We give the

artists' names as we find them in the account of Mr. Temple, which we believe was carefully prepared; but we have seen them stated differently.

In the Reading Room, which is not open to the public, we saw portraits of George I. and George II., and of Queen Caroline, consort of George II. There are also portraits of three of the judges. Two of the number, are part of those painted by Michael Wright, about the year 1671, in testimony of the gratitude of the city for the services which were rendered by the judges in settling the properties of the citizens after the Great Fire. It has been thought worthy of remark, that although these summary decisions gave great satisfaction, we have remained ever since, as though requiring the impulse of a great calamity to realise the advantage of cheap and expeditious legislation. The portraits in question are interesting as historic records, and for little more, and it is to be regretted that Lely's refusal to attend upon the judges at their chambers, prevented their being executed by him, as was at first intended. Wright received 60*l.* a portrait. He is known for a portrait of Lacy the actor, in three characters, which is now at Windsor. The remainder of the portraits are hung in the Court of Queen's Bench and Court of Common Pleas. In the same room is a fine portrait of Sir Charles Pratt, afterwards Lord Camden, by Reynolds. This judge had discharged Wilkes from the Tower, on a writ of Habeas Corpus in 1763.

The same room contains the "Murder of James I. of Scotland," by Opie; the "View of Guildhall," by Daniel, before mentioned; and "A Tiger," and "A Lioness and her Cubs," by Northcote. Some of these are very fine works, but the lantern-light is unfortunately so placed that the pictures are in great part in shadow. The different committee rooms are not deficient in architectural and decorative character. Each is fitted up with benches and bar to form a court. The walls have ornamented panels and pilasters, and the ceilings are enriched, and have a centre skylight. But again, most unfortunately, the light is not good. Committee Room No. 1. is the only one where we saw pictures. The hanging them over the panels would not appear to us the most satisfactory arrangement, had a new apartment been provided specially for paintings. We found here three portraits, also the "Administration of the Oath to Lord Mayor Newnham," by Miller; the "Lord Mayor's Procession by Water," by Paton and Wheatley; and the "Miseries of Civil War," by Josiah Boydell. In the Chamberlain's Office is a "Portrait of the late Sir James Shaw," by Mrs. Pearson; a portrait by Reynolds, and a bust by Sievier. The principal attractions in this apartment are the ornamented copies of votes of thanks. The borders are considered to be very beautifully executed, but seem to us poor attempts in drawing and colour.

In the entrance-hall of the Courts of Queen's Bench and Common Pleas are three paintings, formerly in the church of St. Olave Jewry—viz., "Charles I. at Prayer," "Queen Elizabeth's Tomb," and "Time on the Wing." The courts themselves are large and convenient halls. On the walls are the portraits of the judges. The ceilings, which have lantern-lights, are painted blue and white, with a simple pattern. The ceiling of the entrance has a few simple red lines interlaced, and has a very good effect. Considerable space for works of Art might no doubt be found in or about these courts; if such works be not deemed inconsistent with the severe purposes of the apartments.

The Library and Museum occupy a long room and two smaller apartments entered by a staircase from the porch. The room first mentioned is not deficient in effect, though the piers are somewhat heavy, and the most is not made of the space as regards the disposal of books, of which the library possesses a valuable collection. Could the light be increased, and some alteration made in the stained glass, decorations might be added to the ceilings and panels of the piers with good effect. In this room are four interesting records—paintings of a class such as we should be glad to see a more extensive one. Two are views on London Bridge during its erection, one of the others represents the *embouchure* of the Fleet River, as formerly existing, and the other

is a view of old London Bridge with the houses upon it. In the other rooms we find four portraits and a small picture supposed to represent the early reformers of Germany. Over the fire-place in one of the rooms is some carving in wood in the style of Gibbons.

Recurring to the rooms in which the principal works of Art are placed—we have said something as to the importance of classification for the due effect of such works on the mind, and this the halls, rooms, and lobbies which have been noticed would to some extent admit of. The large picture by Copley must remain in the only space which could receive it; but it is matter for consideration how far places mainly devoted to the transaction of business, are rightly chosen as receptacles for works of imagination, or for those which deal with episodes in history. Portraits, or subjects like those of the pictures by Alaux and Miller, would seem more in keeping with the associations. In the Reading Room, were it large enough and otherwise suitable, the historical works would be very properly placed. We may have something of the same objection to Committee-rooms. The Central Hall and Lobby to the Courts are, therefore, with all their disadvantages, too valuable to be lost. Perhaps the bareness of the Mansion House might be relieved by some few of the works which would fit into the panelled spaces in that building. But it cannot be too strongly pressed upon the corporation, that the present collection of works of Art is neither very extensive nor very remarkable, and that arrangements should be made not only for the due display of the existing works consistently with arrangements for business purposes, but that the question of further encouragement of Art, and the provision of fitting receptacles for works conjointly with the attainment of something of the architectural effect and character, which would befit the wealthy corporation of a great city, should occupy the serious attention of the authorities—if they would not lag behind in an age which is, assuredly, about to recognise the value of Art as a part of national education, and a means of intellectual refinement.

The first step, then, which should be taken, is the arrangement of the works that are there at present, with such advantages of classification and situation as may exist; and it should then be earnestly considered what alterations in the Great Hall and adjacent buildings could be made, and what general measures taken to form and arrange that extensive collection which the Corporation of the City of London should possess.

PARIS IN 1852.

HOWEVER dormant literature may for the present be in Paris, certainly the Constructive and Decorative Arts proceed in full vigour; new streets are forming, new buildings erecting, unsightly edifices are being rapidly cleared away, and a lavish amount of decoration bestowed on many old public buildings. There is evidence everywhere that the spirit of improvement is afloat, and to an Englishman this is pleasantly visible in the good pavements for foot passengers, which are almost universal, and which twelve years ago were to be classed among the *raretés de Paris*. Our lively neighbours are evidently aware that many of the external comforts of London might be advantageously introduced in their own beautiful city, and we are not without hope that the long residence in this country of their President may enable him to profit by such experience, and transplant some visible improvements with which he must be fully acquainted. It is to his honour that he has interfered with and put a stop to the public display in the Palais Royal and elsewhere of all articles which offend morality. It is also a wise policy to clear the narrow and pestilential streets of Old Paris; that light and air may have that free circulation so necessary for health in quarters where they have been long debarred from entering.

The grand improvement is that which is now

taking place at the Louvre, and which will connect that palace with the Tuileries. Already the dense mass of irregularly built houses, flanked by sheds, and abounding in old iron, and old print-shops, and upon which the windows of the Tuileries looked down, as a king would look on a squalid beggar, have been entirely cleared away; so have the narrow and tortuous streets leading to them from the Palais Royal, and the old guard-house opposite; all is thrown open, and foundations dug for the completion of the range of building, corresponding to the noble gallery on the side of the Seine. Upon this *façade* the workmen are also employed, and the extreme elaboration of the stone carving so abundantly lavished over its surface is visible in all its pristine freshness. The window looking on the Seine from the hall of antique marbles, has received enrichments in painting and gilding over the entire surface of the exterior ornaments, and the effect is gorgeous in the extreme. But how long it may endure exposure to the open air is a question time only can resolve. There has been, however, a great quantity of such external decoration bestowed on the Parisian public buildings of late years. The porch of the old church of St. Germain l'Auxerrois has been most elaborately enriched with sacred paintings, vivid in colour and elaborate in design, with golden backgrounds emulous of the missal painting of the Middle Ages.

The churches of Paris, with the exception of the very modern ones, and the Madeleine *par excellence*—were always disappointing to the lover of internal decoration; the walls neglected and bare, or, worse than that, covered with bad pictures, and the *tout-ensemble* possessing only a cold and neglected look by no means creditable to the Capital. The Notre-Dame was a striking instance of this, and the stranger on first entering a building consecrated by so many historic remembrances could not repress the feeling of disappointment which came over him. The bare, weather-stained walls, the basements of the columns painted in shabby "imitation marble," and the general baldness of the interior absolutely repelled the eye. This is still the same, but we trust it is not destined to continue, inasmuch as the renovation of the exterior, a work requiring the exertion of much taste and the outlay of much money, is going on well, and when completed will no doubt be succeeded by the same amount of attention bestowed on the interior. The churches of St. Germain l'Auxerrois, the old church near the Marché des Innocens, and that of St. Germain des Prés already show how attractive and beautiful the most simple interiors may be made by the aid of polychromy; the latter edifice in particular, covered as its flat walls are with beautiful frescoes, its architectural enrichments heightened by colour, and its minor details "picked out" with gilding; the change is most marvellous, and can at the present time be fully appreciated by contrasting the unfinished portion with that which is entirely accomplished.

The "great" interior, however, is that of the Sainte Chapelle, under the direction of the accomplished architect Lassus; this antique building is slowly progressing to a perfect renovation of glory, which will make it one of the most beautiful monuments of the kind in France. Nowhere else can so elaborate an example of mediæval decoration be contemplated, or one as perfectly carried out with an equally lavish expenditure. It is now more than ten years ago since the renovation of this moderately-sized chapel was commenced, and there is much yet to do; more than two-thirds are however now completed, and the spectator is enabled to obtain a perfect idea of the whole. The utmost amount of time and labour has been bestowed upon every inch of the walls; and the large lancet-windows have been filled with painted glass; the whole in the style of the period when the building was erected.

We have already noticed in our pages the recent additions to the public collections of paintings. We found Marshal Soult's famous Murillo undergoing the fate which awaits all fine pictures in the Louvre—that of being copied *en caricature*. The old masters here are certainly

very unfortunate; to many persons in France and elsewhere, they are only known by distorted reflections, and their admirers run the chance of worshipping the ape for the god. In the basement story we found the noble relics of Nineveh located; and we saw, with pleasure, that our own national collection of similar antiques was not eclipsed, nor worse displayed, than that of our neighbours.

The Hôtel Cluny has had several important additions and alterations of late; a large hall has been constructed for the display of some fine tapestry of the latter part of the fifteenth century, which covers the walls; the domed roof is appropriately decorated in mediæval patterns, and the floor covered with encaustic tiles. But the great addition to the unrivalled collection of curiosities which the old hotel contains, is the golden altar-piece formerly in the cathedral of Basle, and which was purchased by the Minister of the Interior in June last, from Colonel Thebault, into whose possession it last came, and who exhibited it in London in 1842. This most remarkable work, of the eleventh century, entirely formed of plates of beaten gold, is about four feet wide by three feet high, and represents the glorified Redeemer standing between figures of the archangels Michael, Gabriel, and Raphael, and the abbot and founder of Monte Sassino—St. Benedict—who each occupies one of five niches inscribed with their names in antique characters. The spandrels of the arches, the borders, frieze and basement, are all decorated with elaborate arabesques, and inscriptions in red enamel, the whole being mounted on a base of cedar-wood, three inches in thickness. This extraordinary work was presented by the Emperor of Germany, Henry II. (surnamed "the lame" during his life, and "the saint" after his death) to the cathedral of Basle, about the year 1015, as a grateful memorial of his recovery from a dangerous disease, through the merits, as he believed, of a pilgrimage to St. Benedict's convent at Rome, and the intercession of that saint.

THE VERNON GALLERY.

CUPID BOUND.

T. Stothard, R.A., Painter. E. R. Whitfield, Engraver.
Size of the Picture, 1 ft. 3½ in. by 11½ in.

HAD Stothard's realisation of feminine beauty been as successful in this picture as the grace and humorous spirit he has displayed in the composition, it would have been one of the most charming works that his pencil ever created. But the story is told only by the action of the figures, and there is neither the expression of sentiment or feeling in their countenances to aid its development, nor beauty to compensate for the absence of these.

The subject is of that class which contributed not a little to establish the popularity of the artist; his mythological pictures being treated in so delicate a manner as entirely to rid them of their objectionable qualities, and with so much of genuine, unartificial truth, as to enlist our sympathies in their favour. His "Cupid Bound" may be cited as an example of these merits, for such they must be considered by all who do not regard ancient fable as dreams and absurdities unworthy the notice of rational beings. A troop of nymphs have caught young Love, and fastened him by the wrists to a tree, and there inflict upon their prisoner all the taunts and punishment they can devise. One maiden stands before him to tantalise with roses which he cannot reach; another seems to be pricking his arm with a thorn-branch; a third reads him a lecture on his misdoings; and a fourth is tightening the cord that binds the unfortunate captive, who, nevertheless, appears to undergo the ordeal very submissively; consoled, doubtless, by the recollection that it will be his turn to torment by and by.

As was before suggested, the spirit of this subject constitutes its chief excellence, aided by its fine and glowing colour; but there are defects of drawing too apparent to pass unnoticed by the most superficial observer.



J. GOUARD, R.A. PAINTER.

E. R. WHITFIELD, ENGRAVER.

CUPID BOUND.

FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED BY H. K. BROWN.

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PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.
WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.R.S.

THE VILLAGE OF EYAM.

DERBYSHIRE has been long and deservedly celebrated for the variety and beauty of its scenery. No English county possesses these qualities in a more remarkable degree; for while the scenery in some districts is of the most luxuriantly pastoral character, in others it is wild and barren—presenting a total contrast—singularly impressive and magnificent. These very distinct characteristics sometimes closely combine, and we have the grandeur of rocky scenery coupled with the most luxuriant vegetation, as in Dove Dale, the beauties of which have been celebrated from the days when Izaak Walton fished there, with his friend Cotton, who sang "The Wonders of the Peak," and the beauties of the charming river Dove. A greater poet, who brought travelled experience to the scene, has also strongly testified to its charms. Byron in a letter to Moore asks him:—"Have you ever seen Dove Dale? there are some scenes in England equal to anything in Switzerland." Moore afterwards lived at Ashbourne, within a mile or two of the Dale, for about two years, and while there wrote his most beautiful poem "Lalla Rookh." The county is indeed a fit residence for a poet, for like the poetic mind:—

By turns 'tis soft, by turns 'tis wild—

a character it assumes from the nature of its surface, which is singularly undulating, and at varied altitudes, so that a walk of a few miles may not unfrequently display a change indicative in a very marked degree of varied temperature in the high and low lands. Thus reaping may have been completed in the valleys, and the grain secured, while the corn is yet green on the mountains—the husbandmen there awaiting another month to ripen the harvest. The highest point is about Castleton, where the head of Mam Tor is frequently enveloped in clouds, and from the summit of which may be distinctly traced the geological character of the county, the eye detecting the series of plateaux which step by step stretch onward toward the low land in which the capital city of the county stands. This mountain range takes its rise near the village of Ashover, and is continued thence through the Peak of Derbyshire, Westmoreland, and Cumberland into Scotland, increasing in grandeur and sublimity in its course, and has been dignified by Camden and others with the appellation of "the English Apennines."

The visitor to Chatsworth, "the Palace of the Peak," is in the midst of the hill scenery which gives beauty to the county, and at the foot of the rocks which contribute to its grandeur, some few miles distant in the district known as "the High Peak." From the terrace in front of this noble residence; or better still, from the antique hunting tower on the hill above, the eye commands a view up the valley of the Derwent, where:—

"Deep and low the hamlets lie,"

of Pilsley, Haasop, and Baslow, sheltered on one side by the lofty ridge of mountains denominated Froggat Edge, whose sterile and rugged edges cut sharply against the sky, toward the village of Calver, where the hills meet on the other side of the Derwent, which runs rapidly along its stony bed with a sound beautifully realising Coleridge's lines:—

"A noise as of a hidden brook
In the leafy month of June;
That to the listening woods all night,
Sings a quiet tune."

Beyond Calver the mountains rapidly close in, until at Stony Middleton they leave but a narrow gorge for the travellers who journey toward the Peak. Here the rocks have the appearance of perpendicular walls, and, in some instances, the regular tower and turret-like forms they assume, have nearly as much the effect of an old castellated building when viewed from a distance, as the famed group of rocks on Stanton Moor, that go by the name of Mock

Beggar Hall, from its similarity to a baronial residence, which might lead a beggar out of his path in quest of Charity. Half way up the dale,* a chasm in the rock leads by a steep ascent to the village of Eyam, which occupies the table-land on the summit of these cliffs, and above which again rise the green hills. The situation of the village has been truthfully and happily described by Mary Howitt:—

"Among the verdant mountains of the Peak,
There lies a quiet hamlet, where the slope
Of pleasant uplands ward the north-winds bleak
Below, wild dells romantic pathways ope;

Around, above it, spreads a shadowy cope
Of forest trees: flower, foliage, and clear rill
Wave from the cliffs, or down ravines clope;
It seems a place charmed from the power of ill
By sainted words of old:—so lovely, lone, and still."*

The enduring celebrity of this unpretending village, which attracts the foot of the pilgrim from afar, is due to its having been the centre of the ravages of the great plague of 1665, and the scene of the more than Roman fortitude, the Christian devotion and self-sacrifice, of its pastor, the Rev. William Mompesson, who by his influence and example confined the plague to this



VILLAGE OF EYAM.

one spot, and tended, encouraged, and lived among his people, until God was pleased to "stay" it†

The plague was introduced into this remote

district, (according to Dr. Mead, who notes the circumstance in his Narrative of the Great Plague in London), through the medium of a box of clothes sent to a tailor who resided there. "The



FULPIT ROCK.

person who opened the box, from whence the imprisoned pestilence burst forth, was its first

* Middleton Dale is not without its history and its legends: traces of Roman occupancy have been frequently discovered, and the bath is believed to have been originally established here by them. It is two degrees higher than the warmest springs at Matlock. The high perpendicular rock which forms the first grand opening to Middleton Dale is known as the Lover's Leap, from the circumstance of a love-stricken damsel of the name of Baddeley precipitating herself from the summit, in 1760, and falling from the fearful height comparatively uninjured, the shrubs and bushes catching her garments and breaking her fall. It was in passing through this dale in 1743 that the attention of Lord Duncannon was attracted by the beauty of the spar which his horse accidentally trod upon. He procured a larger piece, and had it formed into a vase by Mr. H. Watson of Bakewell, and thus originated a manufacture now extensively carried on of the beautiful floor spar, provincially known as Blue John.

† The village has not wanted good or gifted ministers since the days of its renowned pastor. The Rev. Mr.

victim; and the whole of the family, with the solitary exception of one, shared the same fate. The disease spread rapidly, and almost every house was thinned by the contagion. The same roof, in many instances, sheltered at the same time, both the dying and the dead. Short indeed was the space between health and sickness, and immediate the transition from the

Seward lived long here, and his accomplished daughter Anna Seward was born here, and yearly made a pilgrimage to her natal home. The Rev. P. Cunningham succeeded Mr. Seward; he was a man of considerable poetic powers, and greatly devoted himself to bettering the condition of the cottagers around him.

* These lines are from an exquisite little poem—"The Desolation of Eyam,"—published in a small volume of verse by William and Mary Howitt nearly thirty years ago, when the gifted authors resided at Nottingham. The poem powerfully describes the ravages of the pestilence at Eyam, and the noble disinterestedness of its pastor.

death-bed to the tomb. Wherever symptoms of the plague appeared, so hopeless was recovery, that the dissolution of the afflicted patient was watched with anxious solicitude, that so much

of the disease might be buried, and its fatal influence destroyed. In the church-yard, on the neighbouring hills, and in the fields bordering the village, graves were dug ready to receive the



MOMPESSEON'S TOMB.

expiring sufferers, and the earth with an unhallowed haste was closed upon them, even whilst the limbs were yet warm.* A clear idea of the ravages made here by this awful scourge may be gathered from the fact, that out of a population of three hundred and thirty persons

who then inhabited Eyam, two hundred and fifty-nine fell victims to death.

When the pestilence first appeared, the clergyman, Mr. Mompesson, was residing here with his wife and two children. The alarmed villagers communicated the fearful fact at once



BILEY GRAVESTONES.

to their minister and friend. After the first shock, he speedily made up his mind as to the proper course to pursue; he determined to confine the plague, if possible, to the bounds of his own parish, and to remain therein with his flock, as a true pastor should, and thus literally

become "the priest, the physician, and the legislator of a community of sufferers." He was at this time a young man, his wife was in her twenty-seventh year, and for her safety and for that of his two children he was deeply anxious; he therefore at once imparted the melancholy



EYAM CHURCH.

news to her, explained the determined nature of his own self-sacrifice, and urged her immediate flight with the children while life and health remained. But he addressed a spirit as bold as

his own, as truly imbued with knowledge of Christian duty, as determined to act with fortitude and resignation to death. She sent her children to a temporary home of safety, but she refused to go herself; him whom she had sworn to love and cherish she would not desert in his

hour of need; the marriage vow of consolatory companionship, "till death doth part," she would keep to the letter, and resolutely with Christian fortitude cast away all fear, and prepared for a duty, although it was rendered doubly repulsive by the terrors which surrounded it.

These noble spirits by their example upheld the hopes of their poor parishioners; they flew not from their homes when their pastor showed his faith and determination; they trusted in him, and obeyed his behests; he was their guide, their monitor in life and death. By this means the plague was pent in the narrow limits of the village, and the county—or perhaps we may say the country generally—was saved from similar ravages. Such was his influence over the villagers that at a time when, of all others, men listen least to argument and most to fear, he was implicitly obeyed in all things; his character and example drew a moral cordon—"a charmed circle"—round Eyam which none attempted to pass, even though to remain within it was to hazard death almost inevitably. He arranged that food should be left at stated spots around the village, that troughs filled with water should be placed near the boundary line of communication, to receive and purify the purchase money used in the perilous traffic; and thus all danger be avoided of spreading contagion. In his labours he was much assisted by the Earl of Devonshire, who was at the time residing at Chatsworth, where he also remained, undeterred by fear, during the whole time the plague was ravaging Eyam, doing all in his power to second the exertions of its noble pastor.

Mompesson felt more than ever the necessity of religious comfort and observances, and wished that his flock should unite in prayer to God, and listen to the certain hope of salvation as they had done heretofore. But to assemble where they used in the village church would be to woo the embraces of Death. He therefore fixed on a spot where he had often enjoyed the beauty of retirement in happier hours, and there determined to assemble his hearers. It is a deep dell, close to the village, formed by the fissures of the rocks as they descend toward Middleton Dale, its craggy sides covered with trees, and a small stream trickling along the midst. Half-way down the dell a rock projects from the mass of foliage, and at a little height from the base is a small cavernous arch about twelve feet high. This Mompesson chose for his pulpit; it was sufficiently high to command a view of the little dell; its arched roof concentrated and threw forth his voice to his hearers on the hill opposite.

"A pallid, ghost-like, melancholy crew,
Seated on scattered crags, and far-off knolls,
As fearing each the other."

And thus was God's service conducted at Eyam during the plague, and the spot is still sacred to the villagers, who term it *Cucklet Church*.

The pastor's home was soon visited by the angel of death. His noble wife fell stricken by the pestilence: she died in the month of August, and her death is thus feelingly told by her husband in a letter to Sir George Saville, the patron of the living at Eyam:—"This is the saddest news ever my pen could write. The destroying angel having taken up his quarters within my habitation, my dearest wife has gone to her eternal rest, and is invested with a crown of righteousness, having made a happy end. Indeed had she loved herself as well as me, she had fled from the pit of destruction with the sweet babes, and might have prolonged her days, but she was resolved to die a martyr to my interest. My drooping spirits are much refreshed with her joys, which, I think, are unutterable."

Her tomb is in front of the village church, near the entrance to the chancel. On one end is sculptured a winged hour-glass, and inscription, *Cavete, nescitis horum*; on the other a skull and the words *Mors mihi lucrum*. At each corner, and a little in advance of the tomb, are placed four chamfered stone pillars, and close beside is an antique Runic cross.*

* This very beautiful cross has suffered from time and neglect: at one period it was thrown down in a corner of the churchyard and broken in three pieces. It was seen in this condition by the great philanthropist John Howard; it was to the interest he showed in it, and to his

* Rhodes's Peak Scenery, Pt 1 1818.

When death had thus deprived him of his wife the pastor's hope of his own life failed him, and in the letter we have just quoted, he speaks of himself to Sir George as "your dying chaplain," and assures him "this paper is to bid you a hearty farewell for ever." He recommends his children to his care, in memorable words which all parents should echo, "I am not desirous that they should be great, but good." In writing to his children, he says, "I do believe, my dear hearts, upon sufficient ground, that she was the kindest wife in the world; and I do think from my soul, that she loved me ten times more than herself. Further I can assure you, my sweet babes, that her love to you was little inferior to hers for me. For why should she be so desirous of living, but that you might have the comfort of my life?"—he adds a touching story of her death bed, when on refusing all sustenance or cordials, "I desired her to take them for your dear sakes. Upon the mention of your dear names, she lifted herself up and took them, which was to let me understand, whilst she had strength left, she would embrace any opportunity she had of testifying her affection to you."

At this time the plague raged fearfully at Eyam; the church-yard was overcrowded, and in the fields and hills adjoining the village, its once-happy inhabitants found their graves. Some twenty years ago, the neighbouring fields contained the graves and monumental tablets of the dead; but they are all now obliterated by the hand of the husbandman, except one group, known as "the Riley Gravestones," which are situated about half a mile from the village on the hill-side; a wall has been erected round the stones that remain, but many whose resting-places were not distinguished by such marks, are not included within this humble enclosure. One square tomb and six head-stones record the resting-places of an entire family; and show how fearfully sudden the plague swept all away. The first who died was Elizabeth Hancock,* on August 3rd, 1666; the father died on the following day; the three sons died together on the 7th of that month; another daughter on the 9th, and another the day following; leaving one boy only as the representative of the family.†

It was during the August and September of this year, that the plague raged uncontrolled; early in November, it ceased, leaving unscathed the pastor Mompesson, who on the 20th of November writes—"The condition of this place has been so sad that I persuade myself it did exceed all history and example; I may truly say that our place has become a Golgotha, the place of a skull: and had there not been a small remnant of us left, we had been as Sodom and been made like unto Gomorrah. My ears never heard such doleful lamentations, and my eyes never beheld such ghastly spectacles. Now blessed be God, all our fears are over, for none have died of the infection since the 11th of October, and all the pest-houses have been long empty."

He now resumed his duties in the village church, the quaint and simple edifice where so many had listened whose ears were now closed by pestilential death. But he did not remain long amid the scenes his labours have consecrated; his noble disinterestedness procured him many friends, who sedulously laboured to advance him in the Church; the rectory of Eakring in Northamptonshire was presented to him, probably by his friend Sir George Saville,

recommendation, we owe its preservation. It was rescued from the docks and thistles which had nearly overgrown it, the shaft again set up in the churchyard, and the upper part of the cross placed on it, but the intervening portion (about two feet of the shaft) had been broken to pieces. It is an exceedingly interesting relic of early Christianity, and has been elaborately sculptured on all sides, with interlaced ornament and sacred figures.

* A descendant of this family—Mr. Joseph Hancock—was the originator, in 1750, of the art of plating copper with silver which he practised at Sheffield, and which gave "Sheffield plate" an European celebrity, and the town employment and wealth ever since.

† Miss Seward relates that five of the villagers employed in the summer of 1757 in digging near these grave-stones, dug up some linen or woollen cloth; the men all sickened of a putrid fever, and three of the five died; the disorder was contagious, and proved mortal to numbers of the inhabitants of Eyam.

in whose neighbourhood it was situated. But such was the fear the people there still felt after the scourge of Eyam had been recorded, that they dreaded his coming among them, and a hut was erected for him in Rufford Park, where he stayed till all fear had subsided.

His friends afterwards succeeded in obtaining for him the prebends of York and Southwell, and had he been ambitious the highest ecclesiastical preferments might have been attained. He was offered the Deanery of Lincoln, but being more anxious to serve his friend than himself, he transferred his influence and interest to the witty and learned Dr. Fuller, author of "The Worthies of England," &c., who was accordingly inducted. He still resided at Eakring, and died there March 7th, 1708, in the seventieth year of his age.

It has been well said that "a fervent piety, a humble resignation, a spirit that under circumstances peculiarly afflicting could sincerely say 'not my will but Thine be done,' a manly fortitude and a friendly generosity of heart, were blended together in the character of Mompesson."

As Miss Seward emphatically observes, "his memory ought never to die; it should be immortal as the spirit which made him worthy to live." We travel far to see costly tombs and "storied urns" of kings and conquerors, but is not a pilgrimage to such a grave as his a more worthy labour? for he has indeed triumphed over death, and "of such is the kingdom of heaven."

ART IN THE PROVINCES.

EDINBURGH.—We copy from the *Builder* a paragraph respecting the progress already made in erecting the Art-galleries in this city. "This large structure is nearly half-built. The external and dividing walls of masonry are fully half up. The long and squared ranges of flat pillars that face the wings are pretty well raised, and present a considerable extent of building, with porticoes, colonnades, and pediments. There are six porticoes advanced from the building, two at each end, and one of enlarged proportions at each side. The style of architecture is Grecian (Ionic); the pediments surmounting the colonnades are up; and, although the tympanum is blank upon the plan, it has been proposed, according to the local *Post*, to embellish it with sculpture. The wings will have no columns; but, instead of them, *antæ*; and along the top runs a stone balustrade. The building, while thus in harmony with the Royal Institution, says the *Post*, will wear a distinctive aspect, and stand architecturally intermediate betwixt the Florid style of that columnar edifice and the severe and semimonastic Gothic of the Free Church College, above these erections on the Mound—all being the design of the same architect, Mr. W. H. Playfair. The interior accommodation may be said to extend nearly 200 feet from north to south, and to comprise three distinct suites of apartments,—all entering from the front, although the central passage betwixt the porticoes is quite contracted in its dimensions,—and the principal entrances to the respective apartments of the Royal Association and Scottish Academy. Iron arches braced with struts, have been thrown across the railway tunnel, beneath the mound, and these are sustained on abutments of masonry, so as to bear the weight of the foundations of the building, independently of the tunnel."

CORK.—It is stated in the Irish papers that by a recent arrangement of the general superintendent, Mr. H. Cole, three free scholarships have been offered to the pupils of the Cork School of Design, who obtained premiums at the late exhibition at Marlborough House. They will have the opportunity of receiving instruction, attending lectures, and inspecting the metropolitan collections of Art, and will receive an allowance at the rate of 40*l.* a year from 1st October, 1852, to 31st March, 1853.

HUDDERSFIELD.—No decision has yet been made respecting the sculptor who is to execute the statue of the late Sir R. Peel, to be erected in this town. The committee appointed to carry out the object are, we understand, in treaty with Mr. Behnes, in lieu of Mr. Bromley, who was originally selected for the task, but who has been set aside for some reason unknown to us; not, however, without being compensated for his labours.

* Rhodes Peak Scenery.

CORRESPONDENCE.

DECORATIVE ART.

In the leading article of the July number of your Journal, entitled "Decorative Art analytically Considered," the writer, after expressing his conviction of the national importance of systematising the study of ornamental design, adds:—"But however desirable that object may be, we do not remember to have seen an attempt at its realisation." Now, as this statement may lead many of your readers to believe that no such attempt has hitherto been made, I beg to acquaint you with the fact that in an essay entitled "An Attempt to Develop and Elucidate the True Principles of Ornamental Design as applied to the Decorative Arts," which I published in 1844, such an attempt was made, and fully illustrated both in the text and by numerous engravings. Your contributor having very correctly pointed out the line of demarcation between Decorative Art, and High Art, says, that thereby he is "enabled to dismiss at the outset of his inquiry into the principles involved in ornamental design, all consideration of Fine Art, (which, by its intimate relation to, and apparent inseparability from, Decorative Art, has done so much to perplex former investigators.)" Being a former investigator, and having clearly pointed out this line of demarcation in a work entitled "First Principles of Symmetrical Beauty," published in 1846, as also, in a "Letter to the Council of the Society of Arts," published in February of the current year, without experiencing any perplexity whatever, I trust I may not be included amongst those to whom your contributor refers, especially as my mode of drawing the line is upon the same principles which he has adopted in his very excellent essay. In conclusion I beg to observe that while your contributor gives, in elucidation of his opinions, various extracts from the works of popular writers on Art, and from the evidence of artists examined before committees on the arts of design, it appears strange to me that he gives none from those works of mine in which are to be found opinions in perfect accordance with his own. It is, however, evident that he refers to them in the following observations:—"We would willingly deliver up to ridicule those fine-spun theories which have recently been promulgated for discovering the line of beauty by the aid of conic sections, for determining symmetrical beauty by means of numerical and harmonic ratios, &c., did we not believe that by their very multiplication a habit of thought on æsthetics is likely to be induced. While the diversity of such fanciful doctrines is calculated to neutralise the errors which each would tend to foster singly; and thereby, indirectly, the public may be led to acquire the power of discerning and appreciating beauty under whatever form it may be embodied." From this your readers are led to believe that there have been various theories recently promulgated for determining symmetrical beauty by means of numerical and harmonic ratios. But such is not the case, for no theories of the kind have been promulgated but that advanced in my works. Therefore the hypothesis of your contributor regarding what may be the result of *multiplicity* and *diversity* of such doctrines has as yet no foundation. It still, however, remains to be seen whether he can advance an equally practical mode of systematising the art of ornamental design, and "which will permit of its being studied after the manner of a science," which he correctly says is the only means that can render it "independent of the fashions and follies of the day."

D. R. HAY.

Edinburgh.

[We think Mr. Hay somewhat hasty in concluding that our contributor intends to convey the impression that various theories have been recently promulgated for "determining symmetrical beauty by means of numerical and harmonic ratios." His argument is simply this—"There have been many theories propounded for determining by definite rules what has hitherto been arrived at solely by the ever varying dictates of individual taste; but so long as there is more than one theory before the public, having from its ingenuity a claim to attention, the public will be rather perplexed than assisted thereby." That there has been more than one theory recently promulgated for settling the abstruse matter in question, Mr. Hay can satisfy himself by consulting the printed proceedings of the Society of Arts for the current year; and it is to those no doubt that our contributor alludes in the passage quoted by Mr. Hay.—Ed. A.-J.]

THE DOMESTIC MANNERS OF THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

VIII.—THE OLD ENGLISH HALL; THE DINING-TABLE; MINSTRELSY.

As I have already stated, the hall continued to be the most important part of the house; and in large mansions it was made of proportional dimensions. It was a general place of rendezvous for the household, especially for the retainers and followers, and in the evening it seems usually to have been left entirely to them, and they made their beds and passed the night in it. Strangers or visitors were brought into the hall. In the curious old poem published by Mr Halliwell, entitled "The Boke of Curtasye," we find especial directions on this subject. When a gentleman or yeoman came to the house of another, he was directed to leave his weapons with the porter at the outward gate or wicket, before he entered. It appears to have been the etiquette that if the person thus presenting himself were of higher rank than the person he visited, the latter should go out to receive him at the gate; if the contrary, the visitor was admitted through the gate, and proceeded to the hall.

Whanne thou comes to a lordis gate,
The porter thou shalle fynde therate;
Take (give) hym thow shalt thy wepyu tho (then),
And aske hym leve in to go.

... yf he be of logh (low) degré,
Than hym falles to come to the.

At the hall door the visitor is to take off his hood and gloves—

When thou come to the halle dor to,
Do of thy hode, thy gloves also.

If, when he entered the hall, the visitor found the family at meat, he stood at the bottom of the apartment in a respectful attitude, till the lord of the house sent a servant to lead him to a place where he was to sit at table.

The furniture of the hall was simple, and consisted of but a few articles. In large residences, the floor at the upper end of the hall was raised, and was called the dais. On this the chief table was placed, stretching lengthways across the



No. 1.—THE SEAT ON THE DAIS.

hall. The subordinate tables were arranged below, down each side of the hall. In the middle was generally the fire, in an iron grate. At the upper end of the hall there was often a cupboard

or a dresser for the plate, &c. The tables were still merely boards placed on tressels, though the table dormant or stationary table, began to be more common. Perhaps the large table on the dais was generally a table dormant. The seats were merely benches or forms, except the principal seat against the wall on the dais, which was often in the form of a settle, with back and elbows. Such a seat is represented in our Cut No. 1, taken from a manuscript of the romance of Meliadus, in the National Library at Paris, No. 6961. On special occasions, the hall was hung round with tapestry, or curtains, which were kept for that purpose, and one of these curtains seems commonly to have been suspended against the wall behind the dais. A carpet was sometimes laid on the floor, which, however, was more usually spread with rushes. Sometimes, in the illuminations, the floor appears to be paved with ornamental tiles, without carpet or rushes. It was also not unusual to bring a chair into the hall as a mark of particular respect. Thus, in the English metrical romance of Sir Isumbras:—

The riche qweine in haulte was sett,
Knyghtes hir serves to handes and fete,
Were cled in robes of palle;



No. 4.—A KING AT DINNER.

In the floure a clothe was layde
"This poore palmere," the stewarde sayde,
"Salle sytt abowene yow alle."
Mete and drynke was forthe broghte,
Sir Isamburce sett and ete noghte,
Bot loked abowte in the haulte.

So lange he satt and ete noghte,
That the lady grete wondir thoughte,
And tulle a knyghte gane saye,
Bryng a chayere and a qwyshene (cushion),
And sett yone poore palmere therein,

A riche chayere than was ther sett,
This poore palmere therein was sett,
He tolde hir of his laye.

Until comparatively a very recent date, the hour of dinner, even among the highest classes

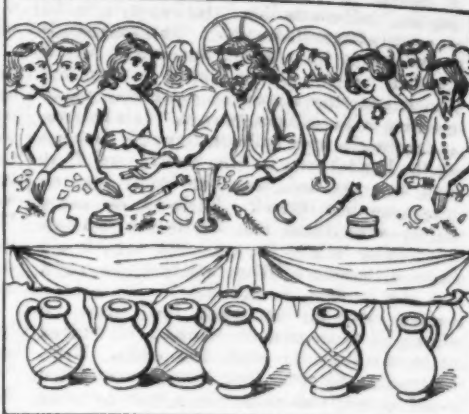


No. 2.—WASHING BEFORE DINNER.

of society, was ten o'clock in the forenoon. There was an old proverb which defined the divisions of the domestic day as follows:—

Lever à six, disner à dix,
Souper à six, coucher à dix.

Before the meal, each guest was served with water to wash. It was the business of the ewer to serve the guests with water for this purpose,



No. 3.—A DINNER SCENE.

which he did with a jug and basin, while another attendant stood by with a towel. Our Cut No. 2, represents this process; it is taken from a fine

manuscript of the "Livre de la Vie Humaine," preserved in the National Library in Paris, No. 6988. In the originals of this group, the jug and basin are represented as of gold.

Having washed, the guests seated themselves at table. Then the attendants spread the cloths over the tables: they then placed on them the salt-cellars and the knives; and next the bread, and the wine in drinking cups. All this is duly described in the following lines of an old romance:—

Quant lavé orent, si s'asistrent,
Et li serjant les napes mistrent,
Desus les doblers blancs et biaux,
Les saliers et les coutiaux,
Après lon pain, puis lo vin
Et copes d'argent et d'or fin.

Spoons were also usually placed on the table, but there were no forks, the guests using their fingers instead, which was the reason they were so particular in washing before and after meat. The tables being thus arranged, it remained for the cooks to serve up the various prepared dishes.

We give three examples of dinner-scenes, from manuscripts of the fourteenth century. The first, Cut No. 3, is taken from a manuscript belonging to the National Library in Paris, No. 7210, containing the "Pèlerinage de la Vie Humaine." The party are eating fish, or rather have been eating them, for the bones and remnants are strewn over the table. We have, in addition to these, the bread, knives, salt-cellars, and cups; and on the ground a remarkable collection of jugs for holding the liquors. Our second example, Cut No. 4, is taken from an illuminated manuscript of the Romance of Meliadus, preserved in the British Museum (Additional MS., No. 12,228). We have here the curtain or tapestry hung behind the single

table. The man to the left is probably the steward, or the superior of the hall; next to him is the cup-bearer serving the liquor; further to the left we have the carver cutting the meat; and last of all the cook bringing in another dish. The table is laid much in the same manner in

our third example, Cut No. 5. We have again the cups and the bread, the latter in round cakes; in our second example they are marked with crosses, as in the Anglo-Saxon illuminations, but there are no forks, or even spoons, which, of course, were used for pottage, and soups, and



No. 5.—A ROYAL FEAST.

were perhaps brought on and taken off with them. All the guests seem to be ready to use their fingers.

There was much formality and ceremony observed in filling and presenting the cup, and it required long instruction to make the young cup-bearer perfect in his duties. In our cut No. 4, it will be observed that the carver holds the meat with his fingers while he cuts it. This is in exact accordance with the rules given in the ancient "Boke of kervyng," where this officer is told, "Set never on fyshe, flesche, beest, ne fowle, more than two fyngers and a thombe." It will be observed also that in none of these pictures have the guests any plates; they seem to have eaten with their hands, and thrown the refuse on the table. We know also that they often threw the fragments on the floor, where they were eaten up by cats and dogs, which were admitted into the hall without restriction of number. In the "Boke of Curtasye," already mentioned, it is blamed as a mark of bad breeding to play with the cats and dogs while seated at table.

Wher so thou sitt at mete in borde (at table),
Avoide the cat at on bare worde,
For yf thou stroke cat other dogge,
Thou art lyke an ape teygged with a clogge.

Some of these directions for behaviour are very droll, and show no great refinement of manners. A guest at table is recommended to keep his nails clean, for fear his fellow next him should be disgusted—

Like thy naylys ben cleane in blythe,
Lest thy felaghe lothe therwyth.

He is cautioned against spitting on the table—

If thou spit on the borde or elle opone,
Thou shalle be holden an uncurtasye mon.

When he blows his nose with his hand (handkerchiefs were not, it appears, in use), he is told to wipe his hand on his skirt or on his tippet—

Yf thy nose thou clense, as may befall,
Like thy honde thou clense wythalle,
Privily with skyrt do hit away,
Or ellis thurgh thi tippet that is so gay.

He is not to pick his teeth with his knife, or with a straw or stick, nor to clean them with the table-cloth; and, if he sits by a gentleman, he is to take care he does not put his knee under the other's thigh!

The cleanliness of the table-cloth seems to have been a matter of pride; and to judge by the illuminations great care seems to have been taken to place it neatly and smoothly on the table, and to arrange tastefully the part which hung down at the sides. Generally speaking, the service on the table in these illuminations appears to be very simple, consisting of the cups, stands for the dishes of meat (messes, as they were called) brought by the cook, the knives, sometimes spoons for soup and

liquids, and bread. Ostentatious ornament is not often introduced, and it was perhaps only used at the tables of princes and of the more powerful nobles. Of these ornaments one of the most remarkable was the nef, or ship, a vessel generally of silver, which contained the salt-cellar, towel, &c. of the prince or great lord, on whose table it was brought with great ceremony. It was in the form of a ship, raised on a stand, and on one end it had some figure, such as a serpent, or castle, perhaps an emblem or badge



No. 6.—THE NEF.

chosen by its possessor. Our cut No. 6, taken from a manuscript in the French National Library, represents the nef placed on the table. The badge or emblem at the end appears to be a bird.

Our forefathers seem to have remained a tolerably long time at table, the pleasures of which were by no means despised. Indeed, to judge by the sermons and satires of the middle ages, gluttony seems to have been a very prevalent vice among the clergy as well as the laity; and however miserably the lower classes lived, the tables of the rich were loaded with



No. 7.—GLUTTONY.

every delicacy that could be procured. The monks were proverbially *bons vivants*; and their failings in this respect are not unfrequently

satirised in the illuminated ornaments of the medieval manuscripts. We have an example in our cut No. 7, taken from a manuscript of the fourteenth century in the Arundel Collection of the British Museum (No. 91); a monk is regaling himself on the sly, apparently upon dainty tarts or patties, while the dish is held up by a little cloven-footed imp who seems to enjoy the scene quite as much as the other enjoys the substance.



No. 8.—MONASTIC DEVOTIONS.

Our next cut is taken from another manuscript in the British Museum of the same date, (MS. Sloane, No. 2435) and forms an appropriate companion to the other. The monk also holds the office of cellarer, and is taking advantage of it to console himself on the sly.

When the last course of the dinner had been served, the ewer and his companion again carried round the water and towel, and each guest washed. The tables were then cleared and the cloths withdrawn, but the drinking continued. The minstrels were now introduced. To judge by the illuminations, the usual musical attendant on such occasions was a harper, who repeated romances and told stories, accompanying them with his instrument. In one of our cuts of a dinner party given in the present paper, we see the harper, apparently a blind man, led by his dog, introduced into the hall while the guests are still occupied with their repast. The minstrels or jongleurs formed a very important class of society in the middle ages, and no festival was considered as complete without their presence. They travelled singly or in parties, not only from house to house, but from country to country, and they generally brought with them to amuse and please their hearers, the last new song, or the last new tale. When any great festival was announced, there was sure to be a general gathering of minstrels from all quarters, and as they possessed many methods of entertaining, for they joined the profession of mountebank, posture-master and conjurer with that of music and story-telling, they were always welcome. No sooner therefore was the business of eating done, than the jongleur or jongleurs were brought forward, and sometimes where the guests were in a more serious humour, they chanted the old romances of chivalry; at other times they repeated satirical poems, or party songs, according to the feelings or humour



No. 9.—A HARPER.

of those who were listening to them, or told love tales or scandalous anecdotes or drolleries, accompanying them with acting, and intermingling them with performances of various kinds. The hall was proverbially the place for mirth, and as merriment of a coarse description suited the medieval taste, the stories and per-

performances of the jongleurs were often of an obscene character, even in the presence of the ladies. In the illuminated manuscripts, the minstrel is most commonly a harper, perhaps because these illuminations are usually found in the old romances of chivalry where the harper generally acts an important part, for the minstrels were not unfrequently employed in messages and intrigues. In general the harp

is wrapped in some sort of drapery, as represented in our cut No. 9, taken from a MS. in the National Library of Paris, which was perhaps the bag in which the minstrel carried it, and may have been attached to the bottom of the instrument. The accompanying scene of minstrelsy is taken from a manuscript of the romance of Guyron le Courtois, in the French National Library, No. 6976.



No. 10.—MINSTRELST.

As I have said, the dresser (*dressoir*) or cupboard was the only important article of furniture in the hall, besides the tables and benches. It was a mere cupboard for the plate, and had generally steps to enable the servants to reach the articles that were placed high up in it, but it is rarely represented in pictured manuscripts before the fifteenth century, when the illuminators began to introduce more detail into their works. The reader may form a notion of its contents, from the list of the service of plate given by Edward I. of England to his daughter Margaret, after her marriage with the Duke of Brabant; it consisted of forty-six silver cups with feet, for drinking; six wine pitchers, four ewers for water, four basins with gilt escutcheons, six great silver dishes for entremets,

one hundred and twenty smaller dishes; a hundred and twenty salts; one gilt salt, for her own use; seventy-two spoons; and three silver spice-plates with a spice-spoon.

The dresser, as well as all the furniture of the hall was in the care of the groom; it was his business to lay them out, and to take them away again. It appears to have been the usual custom, to take away the boards and tressels (forming the tables) at the same time as the cloth. The company remained seated on the benches, and the drinking cups were handed round to them. So tells us the "Boke of Curtasye,"

Whenne they have wasshen, and grace is sayde,
Away he takes at a brayde (at once.)
Avoyses the borde into the flore,
Tasse away the tressles that been so store.

THE BRITISH ASSOCIATION.

NOTES ON THE PROGRESS OF SCIENCE.

This annual gathering of the parliament of science furnishes us with an appropriate opportunity of recording the steps that have been made in advance. It is not our intention to review the present meeting, which has been an eminently successful one, but to select a few of the matters that have been brought before the sections, and which appear to be of a character to interest our readers. As a discussion has lately arisen on the subject of the production of portraits by lenses in the daguerreotype and calotype processes, it will be interesting to examine a communication made by Sir David Brewster to the physical section. The object of the paper was to show that all the photographic portraits taken with large object glasses or mirrors must necessarily be distorted. The pupil of the human eye is only $\frac{1}{8}$ of an inch in diameter. It is obvious, says Sir David Brewster, that the images formed by the eye, of solid objects placed in front of it, and by which we are accustomed to see them, and to recognise them, cannot embrace any of the rays of light coming from those parts of the object which lie in such positions towards the sides, top, bottom, or hinder parts, as cannot pass in straight lines to an aperture of the size of the pupil; in fact, unless it agree almost exactly with the perspective form of the object, the pupil being the point of sight. If we now suppose an object placed before a lens of the ordinary diameter used in a photographic camera, the centre of the lens, the size of the pupil produces a correct image of that object,

consisting of rays coming from precisely the same parts of it as an eye would receive were its pupil in the same position. All the parts around this centre of the lens, and at a distance from it, would receive rays coming from parts of the solid object which the true eye could not receive, and which, this eminent experimentalist conceives, must therefore form as many unnatural images as there are such parts, and the photographic picture which embraces and confounds into one hideous mass all these, any one of which by itself would be correct, must in the very nature of things give a most confused and displeasing representation. By means of a diagram, Sir David Brewster illustrated these assertions. This represented a lens opposite to a simple solid form,—a cylinder topped by a cone behind,—placed in front, pointing out the parts which alone could be embraced in a correct perspective view of it, and what parts the large lens would moreover receive and transmit rays from, to be jumbled in the photographic picture, with that which would alone give a correct idea of the object as seen. An exact diagram of photographic images of a simple object produced by Mr. Buckle of Peterborough, was exhibited in proof. The acting diameter of the lens with which these objects were produced was $3\frac{1}{4}$ inches, and it was used all covered except a central space of $\frac{1}{8}$ of an inch diameter, and then, along with this space exposing circular spaces of the same size towards the outer circumference of the aperture, the effect of the marginal pictures was most distinctly exhibited and demonstrated by halos extending round the true image, and the sharp cross lines ruled on the object and shown in the image with the

small lens, was all confused in that with the surrounding apertures. Sir David concluded in these words—"The photographer, therefore, who has a genuine interest in the perfection of his art will by accelerating the photographic processes, with the aid of more sensitive materials, be able to make use of lenses of very small aperture, and thus place his art in a higher position than that which it has yet attained. The photographer, on the contrary, whose interests bribe him to forego even the truths of science, will continue to deform the youth and beauty that may in ignorance repair to his studio, adding scowls and wrinkles to the noble forms of manhood, and giving to a fresh and vigorous age the aspects of departing or departed life."

There is no doubt but, in the main, Sir David Brewster is philosophically correct; and where there exists those inequalities of the curved surfaces, which every lens must possess, it is of the utmost importance, for the production of truthful images, that the aperture of the lens should be reduced to the smallest possible diameter. At the same time, when we examine the very beautiful daguerreotypes which are produced by the professors of the art in this metropolis, we cannot but think the philosopher has allowed his prejudices to exaggerate the truth. We have seen some specimens prepared by M. Claudet, with apertures of various shapes and sizes; it was scarcely possible with the unaided vision to detect any difference between those taken with the small and those with the large apertures; although, when very careful admeasurements were made, it was sensibly shown that those obtained with large apertures were liable to some exaggeration in length and breadth.

The discovery of an optical glass amongst the ruins of Nineveh, manufactured by the Assyrians from rock-crystal, is a matter of exceeding interest. This curious relic of ancient manufacture was brought before the association by Sir David Brewster. It was a plano-convex lens, having a focal length of four and a half inches; the grinding was in many respects defective, but it carried back the history of the manufacture of optical instruments to a period far more remote than that which is assigned to it. As we are made, from the researches of our travellers, better acquainted with the buried treasures of the eastern world, it becomes more and more evident that the arts and manufactures had arrived at a superior state among the Babylonians and Assyrians, who probably derived their knowledge from the Egyptians. Mr. Tennant made a communication on the Koh-i-noor Diamond. It will be in the memory of our readers that Sir David Brewster, from a close examination of that gem, was led to believe that an inferior diamond had been substituted for the real *Mountain of Light*. Mr. Tennant believes that the great Indian diamond, the Russian diamond, and the Koh-i-noor, are separate portions of the original Koh-i-noor, procured from the mines of Golconda. Amongst the communications which appear to present a peculiar interest to us, was that by Mr. Bateson on "*Glynn and Appel's patent paper for preventing forgery by the Anastatic process*." We prefer giving this paper in the language of the author:—

"Although the title of the paper I am about to read to you is 'On Glynn and Appel's patent paper for the prevention of piracy and forgery by the Anastatic process,' yet as possibly some of you may be unacquainted with the nature of the Anastatic process itself, the uses to which it may be applied, and the abuses of which it is

capable in unscrupulous hands, I think it right, in the first place, to give you a short account of its history, nature, and progress. It was invented some eight or nine years ago by Mr. Rudolph Appel, a native of Silesia, who came over to this country by way of pushing his fortune, but unluckily he was not sharp or quick enough to reap the reward of his ingenuity by taking out a patent, which some one else immediately secured. Owing to various circumstances, the Anastatic printing languished for several years, until tardy justice was done its inventor at the Great Exhibition in 1851, when a prize medal was awarded him. Since that time it has been becoming more generally known; and appears likely, from its cheapness and certainty, altogether to supersede lithography. The term 'Anastatic' means raising up, or a reproducing as it were; and very significantly does the name express the result, for by it any number—thousands upon thousands—of reproductions of any printed document may be obtained, each of which is a perfect *fac simile* of the original, no matter how elaborate the engraving may be, or how intricate the design. I will now endeavour to describe the actual operation of Anastatic printing.

"The print of which an Anastatic copy is required, is first moistened with very dilute nitric acid (one part of acid to seven of water), and then being placed between bibulous paper all superabundance of moisture is removed. You will easily understand that the acid being an aqueous solution will not have attached itself to the ink on the paper, printers' ink being of an oily nature, and if the paper thus prepared be placed on a polished sheet of zinc and subjected to pressure, two results will follow:—

"In the first place the printed portion will leave a set-off or impression on the zinc; and secondly, the nitric acid attached to the non-printed parts of the paper will eat away and corrode the zinc, converting the whole, in fact, into a very shallow stereotype. The original being removed (perfectly uninjured), the whole zinc plate should next be smeared with gum-water, which, of course, will not stick to the printed or oily part, but will attach itself to every other portion of the plate.

"A charge of printers' ink being now applied, this in its turn only attaches itself to the set-off obtained from the print.

"The final process consists in pouring over the plate a solution of phosphoric acid which acts on the non-printed portion of the zinc, and produces a surface to which printers' ink will not attach. The process is now complete, and from such a prepared zinc plate any number of impressions may be struck off.

"The uses to which this ingenious invention may be applied are various; for instance, copies of rare prints may be obtained without the aid of an engraver. Reproductions of books, or works out of print, may be had without setting up the type; authors may illustrate their own works; and, as I am sure many of you, particularly among the ladies, are amateur artists, you will be glad to hear that you may have as many *fac similes* of your pen-and-ink sketches as you please, at very inconsiderable expense.

"To be in accordance with the facts already mentioned, the Anastatic process should only be applicable to the copying of impressions made with printers' ink; any other inks, however, even the most fugitive, may be adapted to this operation, and hence, without some safeguard, the dishonest practices to which the Anastatic process might be applied would be numerous. Copies of checks and bank-notes may be taken so as to defy scrutiny. In point of fact, bankers have been mistaken again and again when examining notes and cheques forged by this process; and as I have now endeavoured to impress upon you the laws, I will shortly describe the antidote which is offered by the patent paper invented by Messrs. Glynn and Appel. It is as beautiful from its simplicity as it is efficacious in its operation. It consists merely in impregnating or dyeing the pulp of which the paper is made with an insoluble salt of copper. After a series of experiments, the patentees preferred phosphate of copper to any other salt; and for this purpose sulphate of copper, and phosphate of soda, are successively mixed with

the pulp, which, of course, produce an insoluble salt, the phosphate of copper. Besides this, a very small portion of a peculiar oily and non-drying soap is introduced, which affords a double protection. Now the result of the copper being introduced into the paper is, that should a forger attempt to submit a note or cheque printed on this patent paper to the Anastatic process, wetting it as I have described with dilute nitric acid, and subjecting it to pressure on a zinc plate, a film of metallic copper is immediately deposited between the cheque and the zinc, not only preventing the set-off, or transfer of the impression, but cementing the paper so firmly to the zinc that it can only be separated by being destroyed. Thus the forger is punished exactly in the same proportion to which he wished to forge, by losing his note. The public is thereby protected, and the banker benefited. Indeed, hitherto, the chief protection afforded to bankers has been in the intricacy of the design and the elaborate beauty of the engraving on the notes and cheques. Under such circumstances a forger, to be successful, must be either himself a most skilful engraver, or employ some one to engrave for him. This fact has generally led to the detection of forgery; but you can easily imagine how justly alarmed bankers will become when they learn that any one who understands what is called chemical, that is to say, lithographic printing, may, with the aid of a zinc plate, a little nitric acid and a press, be able to produce such perfect *fac similes* of notes and cheques as to pass the scrutiny of the most lynx-eyed of his clerks. You will, I have no doubt, agree with me that it would be decidedly wrong, if not criminal, to publish to the world so dangerous a process to facilitate forgery, unless I was, at the same time, to produce a safeguard which would absolutely defeat such attempts."

We have recently seen some specimens of the Anastatic process which are far superior to those formerly produced by this process.

In physical science many communications of great interest were made, the most remarkable being Professor Stokes's discovery of the extra-spectral rays, to which we particularly referred in the last *Art-Journal*. There has been no discovery in physical optics since the days of Newton, which equals this in importance. One of the evenings was devoted to a lecture from Mr. Stokes on this subject.

There are a few young geometers and mathematicians, whose researches are now exciting much attention in the scientific world. They brought several communications before the physical section which were marked by great depth of thought, and most exact analysis. The views supported by these young philosophers, and which are likely to be the fashionable ones of the day, go to the resolution of all the physical forces into one form of force or action, and the prevailing idea is that every modification of motion passes into heat, and that thus indeed the planetary motions must eventually cease as this mechanical force resolves itself into this new form. The young mind is naturally imaginative, and it is evident that these philosophers have advanced from the study of the works of Laplace to those speculations. It is certain that the theorems of the French philosopher lead to these conclusions, but it by no means follows that these inevitable results are truths. They may still be reasonings from incorrect data; they may be splendid superstructures, based like the mist-forged images of the Fata Morgana upon unrealities, which will eventually be dispelled before the strong light of the sun of science.

In the chemical section there were many matters of considerable interest. The most practically important being the communication of Professor Hodges, "on the composi-

tion and the economy of the flax crop." The importance of attending to the cultivation of flax was pointed out in the most forcible manner, and it was regretted that the efforts made by government and private individuals had not been more successful than they had proved to be. "Since the establishment of the Royal Flax Improvement Society in 1841, there has been expended of money collected by subscriptions 8000*l.*, and government has aided the movement by granting 4000*l.* more to be distributed by the society for the promotion of flax cultivation in the South and West of Ireland. The government commission report that the crop of last year was estimated as equal to 138,619 acres, the value of which would be about 1,700,000*l.*, this produce being however only about a fourth of that annually required by the manufactures of the United Kingdom. Of the 138,619 acres of flax grown in 1851, only 14,839 were grown beyond the bounds of Ulster, within which the chief seats of the flax manufacture are to be found."

Dr. Gladstone made an interesting communication "On the influence of the solar radiations on the vital powers of plants growing under different atmospheric conditions," and in immediate connection with this a preliminary report was read from the author "On the chemical influences of the solar radiations." These researches were made for the purpose of investigating all the phenomena of chemical action as shown in photographic changes, &c.

The following notices were offered as a brief and hasty intimation of the progress which had been made:—

1st. I have re-examined the chemical changes which take place in the chloride and the iodide of silver, and I believe distinctly proved that the dark surfaces in most of the photographic preparations are formed of finely divided metallic silver.

2nd. The revival of metallic silver from its solutions by charcoal has received much of my attention, and I have proved that light, separated from the actinic agency by the interposition of yellow media, is the most favourable to the production of the crystals of silver.

3rd. Some experiments have been made with small voltaic arrangements for the purpose of determining the action of the several rays in retarding or accelerating electro-chemical phenomena, and I have many curious results recorded.

4th. I designed a very complete examination of the chemical action of the prismatic spectrum upon Daguerreotype plates, iodide of silver as used in the calotype process, pure chloride of silver, and on plates prepared with iodized collodion: these have been to a great extent carried out. Some hundred pieces of differently coloured glasses have been obtained and carefully analysed, and a very extensive series of chemical spectra have been obtained after the rays have suffered absorption by the coloured glasses, and many coloured fluids as well as transparent colourless solutions.

A very large number of impressions of the prismatic spectra have been received after the interposition of various coloured media and some unexpected results have been obtained. These will all be printed entire in the volume of the reports of the Belfast meeting. One point is of much importance to those practising the collodion process. It has been usually considered that the light admitted through a piece of yellow glass had no chemical action on any sensitive photographic preparation. This is not the case with the sensitive surface of the collodion process. Spectral impressions have been obtained through a great variety of yellow glasses, showing that a set of chemical rays, extending from the lower edge of the green of the spectrum to a point

far beyond the visible violet, did permeate them and produce an almost instantaneous effect on the more sensitive preparations. This shows that in Archer's camera it is important that yellow glass should not be employed, and that a yellow glazing to a photographic room is not a sufficient protection when practising the collodion process.

The geological and natural history sections were unusually rich in the number and character of the communications made. Their scientific character removes them from our sphere, these sections were nevertheless, as usual, the most animated of any, and the attendances were numerous. Geography and ethnology were well supported, and statistics and mechanics possessed more than ordinary interest. In the statistical section many valuable papers were read and discussed. In the death of Mr. G. R. Porter, who has so long and diligently distinguished himself in his connexion with the Board of Trade this section, and the Statistical Society, has suffered a severe loss. Previously to his death Mr. Porter however communicated to the British Association a paper on "*The Productive Industry of Paris*," which was full of most valuable information.

We are compelled to draw our hasty notice of the Twenty-second Meeting of the British Association to a close. There have been but few meetings which so satisfactorily bear marks of progress, and in the recommendations which have been made, many of them involving money grants, we see evidence of that activity which has marked every stage of this annual congress. It will be very interesting and instructive on some future occasion to return to the consideration of some of the objects of research indicated. The usual number of scientific excursions marked this meeting, and most of them appear to have been of more than usual interest. If the British Association for the Advancement of Science had effected no other good, the advantages derived from bringing together men engaged in the same pursuits, who would never otherwise be likely to meet, are exceedingly great, and we are not sure whether the friendships which are thus formed and cemented are not amongst its most important results.

ROBERT HUNT.

THE ARTS IN STOCKHOLM.*

COMMUNICATED BY FREDERICKA BREMER.

In painting we have a young school rising, of which we may expect much, and that already has given fruits of true Scandinavian growth.

And let me first speak of the branch in that young school that to me has a peculiar charm through its connections with the poetic life and love of my country. It may be called a child of that Union named the Gothic, created at the revival of our Scandinavian era, and which, as I remarked before, was formed chiefly of poets and artists who inspired one another in words and works. That Union was dissolved when its first leading stars, one by one, had been summoned to join the immortals. But it left a successor. Another Union of the same kind and in the same spirit was formed, calling itself "*the Guild of the Artists*." There also poets and painters and genial artistic minds should come together; commune, inspire one another. One of the fruits of this communion are the paintings now executed by the young Swedish painter, *Blommér*, where the beautiful legends of northern spirit are represented in the charm of form and colour, and with the touch of genius.

One of these pictures (now in possession of the Crown Prince Charles), is known by the

name of "*Egins dottrar*" (the daughters of *Egin*). *Egin* (the Scandinavian Neptune), is seen swimming, playing his harp in the clear moonlight night. His daughters, the waves, surround him. Your first impression is that you see playing, dancing waves. Your next one is to discover in the waves human faces and forms, physiognomy and life. One of the waves comes up to the shoulder of the old father most lovingly and prettily.

Another picture embodies the current tradition of the god of the river, the Neck; exciting, through his play on the violin, the attention of the peasant boy, and teaching him how to play, at last forcing on the half-reluctant boy his instrument. After that, it is said that the youth gets the power to entrance all hearts with his tones, and becomes, himself, partly deranged. The artist shows us the Neck rising out of the water, surrounded and crowned by water-lilies. He stretches the violin towards the boy and fixes on him his wonderful deep dangerous eye. The boy is attracted but frightened. He stretches forth his hand, and over his rolling eyes, high in the clouds, float beautiful forms with garlands and crowns. It is clear the poor youth is lost.

Several other paintings embody the lovely traditions about the elves of the field and the forest, and their connections with human beings.

On one of these you see a little shepherd boy asleep at the foot of the hill, his *lur* (horn!) lays near him, and his arm is carelessly flung over his dog. On the top of the hill a group of elves, most beautiful little children, are looking at the boy, or frolicking and playing their harps in the shrubbery. The boy sleeps, but the dog watches. And what a look in the eye with which he regards you! how knowing, how full of quiet, instinctive understanding! he feels that something uncommon is about, but that there is no harm in it, that all is well. He wants you to make no noise, to disturb the sleeping, dreaming boy, the playing children. He is aware of everything going on.

Another, a young page in bright showy dress, has fallen asleep in the wood on the bank of a river where the white waterlilies grow. The elves of the forest come out, the elves of the river come up, to look at him in the twilight of the evening. The elf-queen plays her harp to him. Another little elf smiles in his face, quite taken by love. One little philosopher sits quietly down with crossed legs and arms among the flowers, resolved not to be daunted by the gaudy mortal, but to study him and make up her mind what sort of thing he is. The water-elves look at him more in wonder and admiration, in graceful attitudes; some throwing their arms over their head, adorned with golden hair, and bright corals. One is drawn away by a sister-elf gracefully throwing her arm about her neck and seeming to say: "Don't look at him so much, there may be danger." Deep in the wood the mist is rising, and as it rises it forms itself in graceful figures with flowing white dresses and misty harps, floating so along the earth.

Then there is the picture called the "*Elve-Dance*" (also now belonging to the Crown Prince, and placed at his beautiful residence at Beckaskog, in Skane), representing the popular legend in Sweden about the nightly dances of the elves. In this picture no human being is seen. Nature is alone with her good spirits. The evening sky is glowing after sunset. And on that sky, all of fire, you see the airy figures of the elves, dancing in graceful, innocent rivalry. The mist is rising over the moor, and as it rises it takes airy human forms who join the dance. How many and many a time have I seemed to see such figures in the floating mist on the meadows round my home, before I saw them here in lovely reality.

Nothing can be more graceful than these compositions and their execution; nothing more beautiful and chaste than the forms and faces of these virgins of the woods and the waters. Here reality in Art comes up to the highest ideal conceptions. The nymphs and satyrs of classic art are low and gross when compared to these pure and beautiful images. The artist will find more scope for variety still in his pictures, if he takes up the rich vein of humour running through our legendary lore. And the elves, I must tell you,

are not always good and charming. They are sometimes very mischievous and wicked, to stupid mortals especially, and our peasantry know it well, and have many stories to tell about them. Young *Blommér* is now abroad, studying in Paris. It is said he has lately painted a great picture, representing the murder of the Bethlehemites' children. If he should leave the vein of poetical painting he so happily has struck upon, and in which he is original, for those horrible old stories—that would be a murder indeed.

Next to these paintings, I have been interested by those of the marine painter, *Larson*. The water is certainly the predominating feature in them; but there are also the rocks, the trees, the landscape, as they are in the scenery of the north, especially the bold scenery of Norway; and a particular beauty in these pictures is their illumination: I mean the manner in which the light of heaven touches and illumines the earthly objects.

Young *Larson* likes to take nature in her most splendid, most dramatic features. The passing brilliancy of the moment, that reveals to the observer a beauty superior to the everyday aspect in nature, is what he tries to catch and fix on his wand with the magic touch of Art. I have recently seen good exponents of his art in two of his last works, a "*Sunset in Norway*," and a "*View of the Hallingdals-Elf*" (river of Hallingdal), also in Norway.

In the first you see picturesque figures of Norwegian fishermen standing on the dark, mossy rocks in the foreground. On the calm waters of the Bakkefjord, the Swedish isador, with the young Prince Oscar, is at anchor; the masts and rigging lighted up by the setting sun, which you do not see; but its fire is glowing on the high mountains all around in the background, and, as evoked by its magic touch, their ores and metals seem to come up in the day, and reveal themselves in sparkling streams and spots glistening in the bosoms of the old giants. The scene is magnificent, even to *færie*; and yet clearly, perfectly true to nature—but to nature in one of her brilliant fairy moods.

Still more grand in conception, and not representing one great moment in nature alone, is the picture of the Hallingdals River. You see in the far background a little rill of water coming down the rock, from unseen sources; you see that rill spreading, widening, now foaming, now calm, as it winds its way through a large, fertile valley, watering the shores covered with crops, villages, villagers whose picturesque houses and dresses are lighted up by rays of the sun, softly flitting through clouds. The landscape is rich and full of variety, but its great personage, its hero, is the noble river, which winds, and grows, and widens, and rushes on more broad and powerful, till at length it fills the whole foreground, and rushes—right into your heart, making you feel that you see the life, the story of a great, enlarging mind.

Four years since, the young painter, author of these pictures, was apprentice in a saddle-maker's shop, and made saddles. Strong love of Art, nourished since childhood, ambition, and a more beautiful love also, carried him on a brighter path, and made him rise to brighter fortunes. His development is rapid, even to the marvellous. His danger will be love of the wonderful; danger to overstep, for the sake of strong effect, the line of the true in Art. But led, as he is, by the star of native genius, and by a noble woman's true love, he may escape the schools, and come safely to the artist's goal. We hope much for him and of him.

By the side of *Larson* we place the young artist *Anderson*, son of a peasant, born in a lowly hut, and now taking place as a first-rate painter of simple rural scenes and scenery. His cows, and sheep, and horses, his peasant men and women, are true to Swedish every-day life and nature, and painted masterly. There is nothing brilliant or glaring in his pictures; all is calm, hushed, every-day like, but often delightfully so. If *Larson* paints the feast-day of nature's life, *Anderson* paints her work-day. Some of his paintings show sameness in composition: we see too much the same fir-tree, the same two cows, one white and one red; but in later ones there is a growing conception of

* Continued from p. 289.

the variety in physiognomy, even in the everyday aspect of nature. There is, for example, one where we see a young stout bull, led to the water by a pretty young girl; the bull drinks and lifts his head, the water streams down from his nostrils; the girl reposes her hand confidently on his large back; a peasant and his wife pass by in their modest carriage, laden for the fair, and with a horse not very fat, stops, points with his whip, asking the price of "that fine fellow, the bull." The girl evidently answers something, but what I cannot tell. The cow, bound behind the waggon, takes the opportunity of the halt to treat itself to a mouthful of hay out of the waggon.

Then there is another little delightful piece, where you see cattle driven home in the evening. That white cow that passes you, lowing, and looking at you out of the corner of her eye, how clearly does she tell you that she is going home to be milked, to give supper and to have supper at home: she is a perfect cow. And the sheep, and the merry little goats, are excellent too; but the cow is surpassing. I should have more, I think, to learn from her than from the dull human figure that drives the cattle home. Could we not have him a little more human? It is but recently that young *Anderson* has found out his peculiar talent as painter of cattle: his pictures are now general favourites here.

The young painter, *Troils*, has taken up no particular genre as his; but whatever he paints, if it is a portrait or a fancy figure, a grape, a boy, or a butterfly, there is in it an indescribable touch of perfect life, a *scintilla celestis*, that makes us stand still and look—and looking become charmed. But the young artist has one great fault: he paints too little!

By the side of *Troils*, in portrait-painting, we place his friend and brother in studies, the young *M. Sodermark*, son of the old master in portrait-painting, the excellent artist and man, Colonel *Sodermark*; always quarrelling against the ideal, and always forced to give the lie to his words by the beauty of his paintings.

Next to these young scholars of the excellent painter, we place three ladies, *Amalia Lindegren*, *Maria Rühl*, and *Sophie Adlersgræve*. *Amalia Lindegren* will no doubt, through her power of application, her rare strength of correctness in design, and the vitality in her conception of nature, rise to the first rank in her art.

In historical painting we name *Dahlström*, *Wahlbom*, and *Stahl*. The two first have given us several noble paintings out of Swedish history. The second is yet young: may his perseverance realise the hopes his beginning has given.

Wichenberg is as a genre painter known by Europe. To me, next the excellence of his paintings, something sad and melancholy struck me in them. *Wichenberg* had much to suffer in life from poverty, and hunger. They brought him to his early grave. His renown came too late to save his life.

Steck is much esteemed as a landscape painter. But the prince of landscape painters in Sweden is still the old master *Fahleranz*, green still, and vigorous, at the age of more than seventy, and just now finishing one of the most striking and romantic views he ever painted of romantic Stockholm, and he has painted many.

Sandberg, after having painted people of Valhalla and people of Dalecarlia, and scenes of Swedish history and scenes of Holy history, has laid down the brush and palette, and reposes on his laurels. So also the painter *Westin*, who has given to the churches of Stockholm some of their best altar-paintings.

The beautiful ruins of Wisby, and several fine old buildings at home and abroad, have been recently beautifully drawn and illustrated by *Schlander*.

In genre painting we have an excellent artist in *Ehman* (but who has left us for Finland), and we have great hopes of *Hardinberg* and *Zoll*. I could name several more that I have hopes of, but as they are not yet fully come out, and I have had too little opportunity of seeing their works, I shall postpone speaking of them till—perhaps till next year, when we expect to have a general exposition of pictures and statues in Stockholm. Several of our artists are now abroad.

Though you requested principally to know

about Art in Sweden, I cannot but hint at the part that its brotherland Norway is taking in the development of Northern National Art. Germany has already spoken highly in appreciation of the paintings of the Norwegian artists, *Dahl*, *Gude*, and *Tidemann*.

And it is not easy to speak too favourably of some of these; such, *par exemple*, of pictures full of truth, of pathos, and humour, in which *Tidemann* has portrayed the scenes of private life among Norwegian peasantry. The series of pictures called "Peasants' Life" (commanded by King Oscar for his beautiful villa in Norway, "Oscar's Hall"), where the different phases of the life of the peasant family are represented, have had glorious success, not only in Norway and Sweden, but also in Germany, and the lithographic prints of this series are of the standard works in the salons of elegant society. Let me speak to you of the first and the last of these scenes of simple life, the opening and closing links of the chain; to my taste they are the most happily conceived, and most perfect of all. In the first you see a little boy and a little girl, in their native mountains, in their "Seter" home. In the background you see the low cottage, the cows, the goats, the chief companions of the peasant life. But you can hardly take your eye from the children. The boy, a fine, faithful, capital little fellow, stands and tries manfully the power of his lungs on a Norwegian horn. The little girl sits right *aplomb*, stitching a stocking, her face turned full upon you, and such a dear, honest little face, and such a look, so true, and pure, and good-humoured—a most good and lovely little girl she is.

Next time you see the two again. It is, as youth and maid, and in the moment of wooing, simple, and modest but hearty; the character of the children is preserved still, even the features, especially of the girl.

Next time you see them in their bridal procession, going to church. Bride and bridegroom are beautiful figures; she in the costume used both in Norway and Sweden for the brides among the peasantry, looks as a young queen. Still you see the simple and honest face of the little girl.

Next follow different scenes of single life, of family joys and sorrows of workdays, out of doors and within doors. At last we see the youngest son leave the paternal roof to try his fortune, followed by the blessings and warnings of the father, the tears of the mother; then she has no words in that moment.

And the peasant and his wife are alone, in the home. Both are old, very old. They have lived through a long life together in joy and sorrow, contentment and care. They have had nuptials, and then the joys of father and mother, then their sorrows. They have had changing fortunes, but their hearts have not changed, they have stood firm and faithful as their native rocks amidst the storms and mists. They have gone through all phases of life with honesty, and love, and duty. They have worked and prayed together, now their work is done—their task finished.

It is evening, the old couple are alone. The light of the parting day streams through the window. The peasant sits with his back (bowed by age) turned to the window, reading to his wife out of a great book laid open on the table before him, and lighted up by the rays from the setting sun. She, with folded hands, sits listening to him, joyfully, but calmly, her lips slightly parted as if moving to repeat the words he reads. Her face is turned full to you just as was that of the little girl, and see! it is the same good, honest, kind face still, so upright and mild, changed in form, but the same in spirit. On a shelf near the peasant stands a decanter with—I dare say, some good, home-brewed Norwegian ale or small beer. Near the peasant's wife, on the table, stands a homely coffee-pot just as if moving of itself to pour its contents in a little cup right under the pipe. I never saw such an expression of good will in a coffee-pot. The good old coffee-pot and the good old woman know one another well, I dare say, and are old friends. And all this is painted true, true in every point to life and reality, and with the most perfect finish. Admirable is the

continued character kept up through the whole series in the two faces. In the wrinkled faces of the old couple you can still recognise the features that were so placid and pretty in the boy and the girl, so fine and earnest in the man and woman. The features are now strange and coarse, the wrinkles deep, but the faces are pleasant still and have still beauty, the beauty of character, of settled worth and goodness. They have been, they are still, simple, honest, faithful people, the peasant and his wife, but now they are *wise* also, through the teachings of life and the Master of Life.

When we leave the old dear couple we feel that we must see and must know their faces again among the faces in Heaven.

Norway has landscape painters of first rank, such as *Dahl*, *Gude*—what I have seen of *Gude's* Norwegian scenes delights me,—and *Mordt*. Next time I speak with you about Scandinavian Art I may name more.

Denmark is long since known to the Art-loving world through her great sculptor, *Thorvaldsen*, and through several noble artists in sculpture and painting, following after him. Sweden and Norway placed by the hand of Providence higher up among the snows of the polar circle, have lately awakened to the genial spring of artistic life. As the Wala of old days, the Muse of Art has slept long snow-covered—"turned away from the world of man," and when called upon by the voice of the God, she was slow to arouse herself. But she has aroused herself, shaken the snows from her mantle, and methinks in her inspired face I see the glow of original life, and a new understanding of things that may at once make her rise and speak with the authority of the old prophetess:

"Listen ye all
Great and small
Children of earth!
I will tell ye
About the wonders
Of the Creator!"

Stockholm, May, 1852.

CHEMICAL GLEANINGS.

Drying Linseed Oil Prepared without Heat.—The ordinary plan of imparting drying qualities to linseed oil consists, as is well known, in boiling it with litharge, a plan which, unfortunately, causes the oil to assume a dark yellow colour, unfavourable to the requirements of Fine Art. The following plan of generating a drying linseed oil, absolutely without colour, has been devised by *Liebig*. Into a large glass flask pour 4 pints of distilled water, and 18 ounces of neutral acetate of lead. Agitate until solution is complete, and then add 18 ounces of litharge very finely powdered. Let the mixture stand in a moderately warm place, agitating frequently, and when minute scales of litharge are no longer visible (an indication of the neutral acetate having become the basic acetate), filter the solution in order to separate the white deposit. This conversion of neutral into tribasic acetate of lead requires a quarter of an hour when the temperature is 100° C., but three quarters of an hour when operating at ordinary atmospheric temperatures. The amount of solution thus obtained suffices for the preparation of 22 lbs. of drying oil. It should be mixed with an equal volume of distilled water, and then the oil which it is intended to render siccative should be added to it, having previously been mixed with 18 lbs. of litharge. During the addition the mixture should be frequently shaken; when the points of contact between the solution of lead and the oil have frequently been renewed by agitation, the mixture remaining all the time in a warm place, a limpid, almost colourless oil, perfectly siccative, rises to the surface, and may be decanted. A precipitate of colouring matter in combination with oxide of lead sinks to the bottom, whilst between the two floats a layer of water, holding neutral acetate of lead in solution, and which may be used in future operations, provided an amount of litharge be added. After filtering the drying oil thus obtained through paper or cotton, it becomes limpid almost as

water, and may be freed from the last traces of colour by exposure for a short time to the sun's rays. Oil thus prepared may contain traces of lead, which can be completely separated by agitation with a little dilute sulphuric acid; or, still better, probably, by passing through it a current of sulphurous acid. From the mixture thus treated, and allowed to stand at rest, sulphate or sulphite of lead will deposit.

New Bleaching Agent—Nitrosulphuric Acid.—M. Guinon, the dyer, having lately had occasion to touch with sulphuric acid a piece of silk dyed of a rose tint by means of ammoniacal cochineal, was surprised to observe all the colour immediately removed. Proceeding to investigate the cause of this phenomenon, he at length demonstrated the bleaching effect to be due to the presence of nitrous acid in the specimen of sulphuric acid employed. He observed that neither sulphuric nor nitric acid was capable of acting whilst unmixed, but that, on causing pure sulphuric acid to absorb nitrous acid vapours, a compound, termed by M. Guinon azotosulphuric (nitrosulphuric) acid, was obtained, capable of immediately decolorising ammoniacal cochineal. This acid abandons oxygen with a facility only comparable to that of peroxide of hydrogen, thus constituting a very remarkable agent for oxidation and decolorisation, even after it has been diluted with water. Nitrosulphuric acid may be said to contain nitrous acid in a latent condition, to which the peculiar bleaching effects of the compound are due. If applied, cold and considerably diluted, to silk, an immediate bleaching effect results. It may be readily procured by collecting, in concentrated sulphuric acid, the vapours liberated by the action of nitric acid on metals, or during the preparation of oxalic acid. The facility with which ammoniacal cochineal is decolorised by this compound enables the chemist to discover less than 1/1000 of nitrous acid existing in a solution. According to M. Guinon, it is a far more delicate and ready test than protosulphate of iron, besides one of more special application, seeing that protosulphate of iron not only indicates nitrous acid, but nitrous compounds of oxygen generally.

Identity of Donarium with Thorinium.—Those of our readers who were present at the meeting of the British Association last season at Ipswich, will doubtless remember that Professor Faraday, on behalf of his friend, Professor Bergemann, introduced to the English chemical public a new metallic stranger, under the name of *donarium*. Mr. Faraday stated on that occasion, that although it fell to his lot to introduce *donarium*, he could scarcely welcome it; his desire, in common with those of many other chemists, being rather to effect the reduction of so-called simple bodies into their elements, than to discover others. If some recent experiments of M. Damour be correct, *donarium* will have had but a short existence as a member of the list of simple substances, for this gentleman states it to be identical with *thorium*. Struck with the numerous analogies existing between the oxide of the new metal of Bergemann and *thorina*, M. Damour undertook the investigations necessary for determining the point. In the first place, he called to mind, that amongst all the characteristics attributed by Professor Bergemann to oxide of *donarium* there were only two which appeared to individualise it from *thorina*, namely, a specific gravity slightly less, and a red tint assumed by it on calcination. In stating these characteristics Bergemann, according to M. Damour, committed an error, for, on repeating the analysis, *orangite* (the *donarium*-yielding mineral) was found to produce a colourless oxide, the specific gravity of which was almost identical with that assigned by Berzelius to *thorina*. The coloured result obtained by Professor Bergemann would seem to have depended on the presence of oxides of lead and uranium.

Method by which the Eye judges of Distances.—Many opinions have been at various times advanced relative to the determination of proximity or remoteness of objects from the eye, but the most plausible hypothesis seemed to be that some time ago suggested by M. Hermann Meyer,

of Zurich, namely, that proximity of an object was determined by convergence, and remoteness by divergence of the two optic axes. This opinion, indeed, M. Meyer considered he had demonstrated, but his experiments involved so much delicacy and so many difficulties, that we believe they were never repeated. Thanks to the reflective stereoscope, we can now demonstrate the correctness of M. Meyer's hypothesis most easily. If, after having placed the two pictures in a stereoscope in such a manner that their centres correspond, and when, consequently, one single image in relief appears, the two designs be simultaneously drawn towards the eyes, the dimensions of the image in relief seem to grow less. If, however, the two designs be simultaneously removed from the eyes, then the image in relief seems to grow smaller than before. Now it is obvious that the convergence of the two optic axes increases in proportion as the two screens are brought near to the eyes, and decreases in proportion as they are removed.

OBITUARY.

MR. J. W. ALLEN.

THE Society of British Artists has lost one of its oldest members, and most accomplished landscape painters, in Mr. Allen, their secretary, who died, almost suddenly, at the close of the month of August. The disease which terminated his life was a complaint of the heart. The gallery of the institution to which this artist was attached, annually bore witness to his industry, for he generally exhibited ten or twelve pictures, and sometimes a greater number, many of them large ones; but they frequently evidenced also the truth, that when a painter works to satisfy the claims of a numerous family, as in his case, some sacrifice must be made of the talent with which he is endowed. It is easier in the present day for an artist, unless he be highly distinguished, to find a sale for half a dozen pictures of a popular character and prettily painted, at a moderate price, than for one on which the time and labour bestowed would demand a sufficiently remunerative sum. Mr. Allen, however, could bring out a really fine work when he chose, as his "Vale of Clwyd," for instance, exhibited in 1847, a picture which manifests almost every quality one expects to see in a truthful representation of nature. His subjects were generally well selected, and judiciously varied in character—chiefly views in North Wales, Cheshire, Yorkshire, and other midland counties—and they were treated with true artistic feeling: it is much to be deplored, however, that the exigencies of his home should have so penetrated into the studio as to give his pictures the unequivocal marks of haste and want of finish. The water-colour drawings painted by him, many years back, are excellent examples of a free and fresh pencil. Mr. Allen, we much regret to find, has left a wife and eight children totally unprovided for, and this through no want of care or forethought on his own part; the nature of the complaint to which he was liable excluded his family from the advantages a life-insurance would have conferred upon them. A subscription has been set on foot by several of his friends that, we trust, will in some measure stand in its stead; the Council of the City of London School, of which Mr. Allen was the drawing-master, have contributed the sum of fifty guineas towards the proposed end.

Mr. Allen was born at Lambeth, and was educated at St. Paul's School; on leaving this he filled the situation of usher in a school at Taunton, but a talent for painting having developed itself, he relinquished his post, and came up again to London. He was about forty-eight years of age at the period of his death.

M. EVERARD WÄCHTER.

The German papers announce the death, at Stuttgart, of this painter, a pupil of the French artist, David, at the advanced age of ninety years. Wächter was a native of the city in which he died, though he lived the far greater part of his life at Vienna. In Count Raczynski's valuable work, "Histoire de l'Art Moderne en Allemagne," the writer says, "It is interesting to me to have made the acquaintance of this Nestor of modern painting, so full of kindness, simplicity, and of naïveté. He is a living witness of the power which the Arts have to influence our good sense, our taste, our deep study of nature, our reflection, and

our inmost feelings. All these qualities we find indicated in the compositions of Wächter; notwithstanding his works do not in all respects satisfy me. His ideas are fine, but his forms and his colour often betray a want of power. Wächter belongs to no school and to no epoch, just as he is attached to no academy, nor has he received from his court honours or commissions. This vigorous *athlete* presents himself singly and unarmed to contend with the bad taste of a past age, its weakness and its pride." We find it stated by one of our contemporaries that the pictures of this artist "are numerous, and are to be found in most of the principal churches, museums, or galleries of Germany." Doubtless so prolonged a life must have produced abundant fruits, but it is difficult to ascertain where they are treasured up: M. Raczynski, who searched Germany throughout while collecting materials for his work, only alludes to some that he saw in the royal château at Stuttgart, and in one or two private collections in the same locality; and of these he points out "Job and his three Friends," a composition of great power, to judge by the slight engraving from the picture, which is among the illustrations in the Count's volumes; "Cymon, the Son of Miltiades;" and "The Ages," represented by several figures in a boat. It is unquestionable, however, that modern German Art owes much of its distinguished position to the influence of this painter, in conjunction with Carstens, Schick, and Koch, towards the close of the last century. On the retirement of Wächter to Stuttgart, Frederick I. appointed him Conservator of the Royal Cabinet of Engravings, and Professor of the Beaux Arts; he was also the senior member of the Royal Institution in that city.

M. CUMBERWORTH.

We announce with much regret the recent death, in Paris, of a young and promising sculptor, M. Cumberworth, a pupil of Pradier. He was known here by statuette groups of Paul and Virginia, young Indians, and several graceful figures, moulded and cast by Alderman Copeland in statuary porcelain. M. Cumberworth was, as his name shows, of English origin: his works indicate pure taste and true talent combined with originality.

THE FAITHFUL MESSENGER.

FROM THE STATUE BY J. GEEFS.

M. GEEFS's statue will be remembered by many, among the foreign works of Art introduced into the Great Exhibition: we gave an outline of it, engraved on wood, in the "Illustrated Catalogue," published last year in connexion with the *Art-Journal*, but its merits are such as to render it worthy of higher illustration.

The family of this sculptor are distinguished in Antwerp and other cities of Belgium for their talent in this department of Art. William Geefs, of Brussels, has produced numerous ideal and monumental works of a very high character, and his portrait sculpture is much esteemed. The style of this master has had a most beneficial influence on the younger Belgic sculptors. Joseph, who resides at Antwerp, is the brother of William: he has also executed some very clever works, among which his female figures are conspicuous for their exceeding delicacy of form and feminine expression, of which we have a most favourable example in the statue here represented.

Perhaps the title of "The Faithful Messenger" is not the most appropriate which might have been given to this figure; but it is that selected by M. Geefs, for the purpose, we presume, of at once describing the subject. On the shoulder of the girl rests a dove—the "messenger"—which is supposed to have returned to its owner from a mission to her lover; she is offering it drink in a cup filled from the vase she holds in her left hand. The narrative seems to be borrowed from the ancient Greek, and the feeling thrown into the work may lay claim to the same high authority for elegance and purity. The modelling of the figure is perfectly true to nature, its proportions are skillfully developed, and the attitude is graceful, unaffected, and modest. It is one of those compositions which claim our admiration by its sweetness of expression and its gentle emotions.

EXAMPLES OF GERMAN ARTISTS.



SAUL AND THE WITCH OF ENDOR. A. STRÄHUBER. 1 Samuel, ch. xxviii, ver. 20.



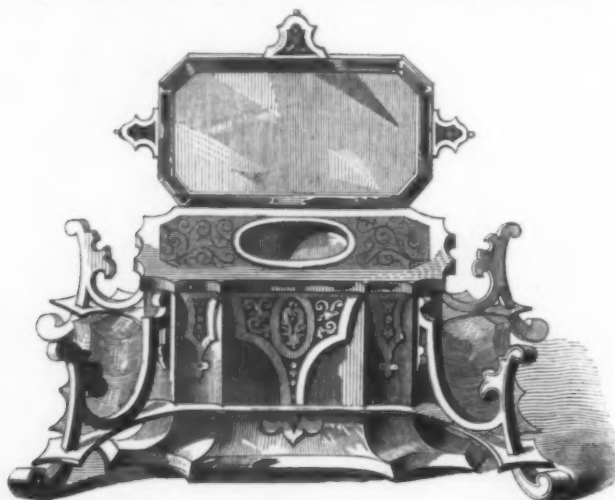
THE VISIT OF THE QUEEN OF SHEBA TO SOLOMON. L. VÖLLINGER. 1 Kings, chap. x, ver. 2

THE PROGRESS OF ART-MANUFACTURE.

FROM the extensive stock of useful and ornamental articles in almost every variety, manufactured by Mr. ASPREY, of London, our artist has selected three INKSTANDS of unique character, and as remarkable for the excellence of the workmanship, as for the



taste and originality displayed in the designs. In the first of the three a large slab of bloodstone forms a shallow tray, from which, at a slight elevation, is a border connected with it by scrolls springing from it. At the corners of the tray these scrolls are joined by others, which, in turn, pass through the leaf-shaped work forming the



outer portion of the inkstand. The colour of the stone contrasts most agreeably with the rich gilding that surrounds it. In the second object a splendid mocha of large dimensions is introduced as the lid of a very elegant inkstand, the body of which is relieved by some elaborate chasing of dead gold; this being pierced, allows the bright



ground beneath it to be displayed with excellent effect. The third engraving represents another inkstand with a large deep tray, the whole interior of which is filled by an oriental agate: the inkstand itself is supported by scrolls: the ornamentation of the base is very elaborately engraved. The style of these several objects is a felicitous adaptation of the Renaissance, which is peculiarly suited for works of this description.

MESSRS. BATTAM AND SON, of London, have long been distinguished for their manufacture of VASES in imitation of the ancient Etruscan and other classic works. Many



of their productions are original in their design, others admirable copies of the antique; but all requiring considerable artistic knowledge and great skill in manipula-



tion. We have introduced on this column engravings from three of recent make. The first is an *Oinochoë*, the fac-simile of one in the possession of Sir Gardner Wilkin-



son. The second a *Hydria*, from the collection of Sir William Hamilton; and the third an *Amphora*, which shows a monumental design, copied from a vase in the British Museum.

One of the benefits arising from the late Great Exhibition has been the establishment among us of several foreigners whose skill and taste in the manufacturing arts will undoubtedly be infused into our workshops, for they have not settled here with the view of becoming competitors with the British manufacturer, but to aid him with their talent and advice in a more satisfactory development of the resources at the command of our fellow-countrymen. The industry, intelligence, and the capital of the



Englishman require only the assistance which the Art-education of the foreigner can impart to them, to render the productions of the former unrivalled throughout the world. Among others with whom we are acquainted who have been induced to take up their residence here for such a purpose is M. MATIFAT, formerly of Paris, to whose works we have frequently had occasion to refer; he has furnished us with drawings of two objects engraved on this page. The first is a Jug of very elegant



form, and bold in its outline; the neck is enriched with a floriated wreath, tied at the top by a band of ribbon, which encircles it nearly midway; the body somewhat resembles the pattern known as the "melon," but with an originality of design we do not remember to have met with before; the handle has a gracefully flowing line that well harmonises with the rest. This jug has been manufactured by Mr. J. Rose, of Coalbrookdale. The novel design of the lower Jug must at once

strike the observer, yet this is not its highest recommendation, for the style in which the ornamentation is displayed is quite as attractive as the original character of the entire object. The CANDELABRUM on this column is designed and executed by SIG. TRENTANOVE, an Italian sculptor, also residing in London, and exhibited by him in the Crystal Palace last year. It is in the Cinque-cento style of art,—that in which the Italians of the



fifteenth century so highly distinguished themselves,—it is not unworthy to stand beside some of their most beautiful works for its rich and pure ornamentation; it stands nearly eight feet high. We understand that M. Matifat is arranging to cast twenty copies of this candelabrum in bronze, at his atelier in Percy-street, provided he can get subscribers for them; the first is bespoke by his Royal Highness Prince Albert.

SELECTIONS FROM THE PORTFOLIO OF MORITZ RETZSCH.



THE GENIUS OF POETRY.—She is riding on a Swan which glides over the surface of the bright waters: her fancy ascends to the highest regions; and she notes down her feelings on a golden tablet with a celestial pen.—M. RETZSCH.

ART IN CONTINENTAL STATES.

PARIS.—Artistic news is rather dull with us at this time of the year. The various fêtes, however, have kept the decorative painters in full employ. The bronze statue of the Emperor Napoleon, by the Comte de Nieuwerkerke, is the principal work lately produced; it is erected in the Rond Point des Champs Elysées; he is represented on horse-back, in the costume mentioned by Béranger—

"Il avait petit chapeau
Avec redingote grise,"

one hand is placed on his heart, and he is supposed to address the inhabitants of Lyons thus—

"Lyonnais, je vous aime."

The pensive character of the figure contrasts with the restrained impatience of the horse: it is a work well conceived and well executed. The founders are MM. Eke and Durand.—The statue of Marshal Bugeaud has been inaugurated at the Place d'Isly, in Algiers. It is by M. A. Dumont; the costume is that of a Chasseur d'Afrique; its characteristics are simplicity and energy.—The Director of the Fine Arts has caused to be presented to the young artists who gained prizes at the Free Drawing School, several valuable artistic works as an encouragement.—The order for the Salon of 1853 has been issued by the minister; the period fixed is from March the 15th to May the 15th. It is at present undetermined where it will be held, but it is conjectured at the Palais Royal.—The town of Abbeville has inaugurated the statue, in bronze, of the celebrated music composer Lesueur, by M. Rochet, author of that of William the Conqueror.—At Havre, also, have been erected the bronze statues of Bernardin de St. Pierre and Casimir de la Vigne, by David d'Angers. These statues are much criticised by the *cognoscenti*, the cloak and the *sous-pieds* are considered very unbecoming.—The building in the Champs Elysées, for the grand Exhibition, is decided; numerous improvements are contemplated.—M. Clerget has commenced a new work on the ornaments of the Renaissance, which promises to be highly interesting; it is to contain one hundred and twenty plates.—A Roman villa has been discovered between Castelnau and Grisolles; ten apartments have been opened, the pavements of which are covered with a red cement of great hardness; in one room is an elegant mosaic in compartments, representing animals, flowers, &c.; another room also contains mosaic arabesques, of nymphs, lions, colossal heads, winged genii, &c., the whole is of the utmost importance in an artistic point of view, and of the greatest beauty; these remains were found in the village of St. Rustice. M. Dumège has applied for them to be placed in the Musée de Toulouse.—The Carré du Louvre is at length opened to the public. The whole of the central statues, seats, &c., have been removed; but the carriage-way has been left round the building, with an unmeaning grass-plot planted with ivy, and a small plantation of laurels in each corner; in the centre a fountain is to be erected. The entire appearance is exceedingly mean, it was much better as it stood before.—The directors of the Musée have opened several fresh *salles*, and newly framed the drawings by the old masters; the whole is now in a most beautiful state of arrangement, and the immense artistic treasures contained in the Louvre seem without end.—In the fire that happened some time since at the Ministère de l'Intérieur a fine painting, by Marilhat, which had been purchased for 8000 francs, was destroyed, with several other valuable pictures.—The gallery of paintings formed by the Duke of Feltre is to be placed in the Musée de Tours.—The statue of Agriculture has been fixed at the corner of the Exchange; this completes the ornamentation of that building.—In digging the foundation for the termination of the Louvre several portions of ancient columns, architraves, &c., in white marble, have been discovered, evidently of Grecian Art: they were probably sent from Greece by French artists and forgotten.—The chapel, painted by M. A. Perin, in the church of Notre Dame de Lorette, is nearly finished, and will shortly be opened to the public.

We await with ill-boding anticipation the results of the new regulations under which pictures were this year received for exhibition by the Art-authorities in Paris. These new rules have been met by expressions of discontent, inasmuch that the institution of private societies has been proposed; associations similar to our own, who regulate entirely their own affairs, independently of either government or other extraneous influences: but we scarcely know what means of stability the French will adopt for their scheme. Our amateurs and patrons are content to pay the indispensable

shilling, but we apprehend that a meagre section only of the French public would pay the no less indispensable franc. And this stringency is the more felt since such unparalleled indulgence has been shown to the mediocrity of the profession, that by recent exhibitions public taste has been much scandalised, so that the jurors, not only those named by the Minister of the Interior, but also those appointed by the artists themselves, seem disposed to correct, as far as their authority extends, the frivolous tendencies of a great section of the rising French School. Caricatures and whimsicalities in oil, to say nothing of *matériel* more objectionable, together with all those boundless licenses of execution which are utterly devoid of either natural or artistic expression, are condemned, in so far as condemnation is expedient.

ROME.—The "Giornale di Roma" gives the following details of the visit of the Pope to the ancient subterranean burial-grounds of the "Via Appiana," where archaeological researches are being made by his orders. Arrived at the church called "Domine, quo Vadis?" the Pope left the Via Appiana for that of Ardea, and arrived at the farm of "Tor Marancia," where is a commodious entry to the vast burial-place, and which is believed to be that of the Saints Nérée and Achillée, and "Sainte Domitille;" his Holiness, accompanied by three members of the Archaeological Society, examined the antique staircase of the fourth century, by which the early Christians went devotionally to visit the tombs of the holy martyrs. This staircase has been disencumbered of the vast quantity of rubbish accumulated for centuries. After having examined the plans prepared for the restoration of the same, by Francesco Fontana, the Pope descended to a subterranean passage of great extent, and of solid construction, which leads to a crypt ornamented with paintings of great antiquity, supposed to be the burial-place of Saints Nérée and Achillée; and to another crypt, also decorated with frescoes, which had been drawn by the celebrated Antonio Rossi; they are almost entirely obliterated. The Pope then went up to a first flooring, and, after following many windings and long corridors, found himself in a large crypt or subterranean church, decorated with paintings of large dimensions; also another church of singular form. These antiquities had been formerly seen by Bosio, but lately had become entirely inaccessible. Several antique Christian inscriptions have been found, and many antique pagan marbles, which had been used by the early Christians to cover the tombs. One was particularly remarkable, bearing an inscription, stating it to be a legacy from Marc Antonio, triumvir, and forms a monument of great historical importance. The Pope afterwards visited the numerous "celle," or small Christian basilics, constructed in the fourth and fifth century, situated near the principal entries of the subterranean passages; they are now used for rural purposes. He then arrived at the vineyard of Gianbaptista Abolinari, on the right hand of the Via Appiana, on the famous burial-place of Calixte. The ancient staircase of the cemetery has been cleared. It leads to a sepulchral crypt, the paintings and inscriptions of which clearly prove that it is the burial-place of St. Cornelie, pope and martyr; the Pope was here shown fragments of the primitive inscription of the tomb, also that which was placed there in the fourth century by Damase, in honour of the memory of his illustrious predecessor. His Holiness has just ordered the demolition of the houses surrounding the Pantheon, at Rome, so that this ancient building can now be viewed in its splendid proportions.

ST. PETERSBURG.—Artists of all nations are invited to contribute their works to the Exhibition of the Imperial Academy of the Fine Arts, which is expected to open about the close of the present month.

DRESDEN.—M. Hanel, the sculptor, is about to proceed to Berlin, by command of the King of Saxony, to execute a statue of Cornelius, the distinguished painter. The work is to be of colossal size, and will form one of eight statues of the greatest artists of all ages, to be erected in the hall of the new museum in Dresden. Cornelius is the only living artist to whom this honour is accorded, and his statue will be placed between those of Raffaele and Michael Angelo. Thorwaldsen, it is said, will also find a place among the marble guests of the museum.

MUNICH.—On the occasion of our visit to this city, it was generally understood that the government establishment for the manufacture of porcelain was about to be broken up. For some time the works have been in a state of comparative inactivity; but it is now believed that they will be maintained under certain modifications. The works in glass-painting have also suffered a check, but some large commissions are at present in course of

execution. The real cause of the suspension is want of funds; indeed the people in the country complain very much of the extent to which they are taxed for the indulgence of the King's tastes, and the murmured expression of general discontent has made itself heard.—A window, twenty-eight feet high and nineteen in breadth, for the cathedral of Ratisbon, has lately been executed, the designs of which—unlike those of the cathedral of Cologne and the church of Au—do not present historical narrative, but show in the principal compartment the Madonna seated with the child as "Patrona Bavarie;" the other four compartments contain impersonations of the first four bishops; the whole is executed from the designs of Hess. In these works every effort has been put forth to rival the excellence of the early glass windows; and the cathedral of Cologne, we think, affords the best means of judging the degree of success that has been attained; for there we see the glaring reds and blues of modern production, in the windows presented by the King of Bavaria, contrasted with the luminous harmony and delicacy of the ancient works. In the church of Au also the eye is unduly importuned by the intensity of modern colours, and this we feel even more at Cologne. It is hoped that the demand arising for painted glass windows in England will assist those works. We know that Kellner, a meritorious artist of Nuremberg, has obtained commissions for windows, a circumstance which should impress upon our own artists the fact that, with talents and moderate prices, it would not be necessary to have recourse to the continental school.

ANTWERP.—On August the 18th, the saloon of the Exhibition was closed to the public for the awarding of prizes to the classes of architecture and sculpture. The prize for sculpture was awarded to M. Jaquet, the younger, of Brussels—for classical architecture, to M. Hippolyte Bernard of Wavre, and for Gothic architecture, to M. Jean Dero, of Antwerp. After viewing the Exhibition, the jury met at the *Rocher de Corveale*, where a banquet was given to them by the Royal Society. The Governor and the Burgomaster presided at this delightful meeting of men of talent and artists, who had arrived expressly from the different cities of Belgium and other countries. Among them were Messrs Aloin, Ad. Siret, Ch. Hanssens, Baron Wappers, De Keyser, Dyckmans, De Brackeleer, Venneman, &c. &c. The Society had also invited their corresponding members; for Belgium, M. Jules Sneek; for England, Mr. Mogford; and for Germany, M. Gustave Pieron; all those who were present at this fête will long cherish the remembrance of an evening passed in the most brilliant and animated manner. Among the various toasts, we cite that offered to the Queen of England, who had then, for the third time, honoured Antwerp with her presence, to view its artistic progress, and admire the monuments of its former glory. This last toast was proposed in reply to that of Mr. Mogford, who in the name of the English artists expressed their regret, at not appearing with a greater number of works in the Exhibition; but who had promised on the next occasion to extend their contributions to afford a better opportunity of testing English Art.

The operation of cleaning, and the other precautions for preserving the great pictures by Rubens of the "Elevation of the Cross," and the "Descent from the Cross," have just been completed. This undertaking took place in an apartment under the southern tower of the cathedral, where they are now on exhibition to visitors by tickets charged one franc each, towards a fund for purchasing new and handsome frames. As the pictures stand on the ground, the best opportunity is given to examine the bold, and it may be said coarse, manipulation, although so wondrously effective at a suitable distance. The head of Christ in the picture of the "Descent from the Cross," is, however, painted with almost miniature finish. On this picture there still remains a surface about a foot square uncleaned, to show visitors its condition before the cleaning was commenced. The great difficulty the artists who were charged with the work had to contend with, was the blistering of several parts of the surface, and the unevenness of many of the boards at the joints, these enormous pictures being painted on wood.

In the hall of the Museum of Ancient Pictures in this city, a statue has recently been placed of the former director of the Academy, Martin Von Brec. It was inaugurated, as our continental friends term it, with great ceremony of speeches, music, and hymns written for the occasion. To M. Von Brec the Academy is much indebted for its present admirable organisation, and this may entitle him to posthumous honour, as his pretensions in painting, from the specimens he has left in the museum, appear to have been very humble.

MINOR TOPICS OF THE MONTH.

THE NATIONAL PICTURES.—It may save many of our readers some disappointment, to inform them, that the Galleries in Trafalgar Square and Marlborough House will remain closed to the public during the vacation, which terminates on the 24th of the present month.

NEW NATIONAL GALLERY.—It is stated by our contemporary, the "Critic," that it is proposed to purchase the property of the Earl of Harrington, situated at Old Brompton, for the purpose of erecting a new National Gallery. So many various reports, however, have reached us on the site of the intended new edifice, that we place little faith on anything we hear: certainly no such information as the above has come to our knowledge.

THE ROYAL PICTURE GALLERIES.—We learn, on the authority of the French journals, that the Queen has purchased three pictures for her private collections, from the Antwerp exhibition; they are "La Famille," by Van Lerius, of Antwerp; "L'Approche de l'Orage dans les Montagnes de Hardingerford," by A. Leu, of Dusseldorf; and "Les Apprêts d'une Promenade à Cheval," by J. Moerenhout, of the Hague. These works attracted the notice of her Majesty on her recent visit to Antwerp.

MUSEUM OF ORNAMENTAL ART.—The rooms at Marlborough House which have been closed for a few weeks, are again open to the public, with several most important additions to their former contents. Of these the most remarkable is a collection of ornamental pottery, intended chiefly for those students who are desirous of learning the art of painting on porcelain. In order that the best opportunity may be afforded for this purpose, the Queen has been graciously pleased to permit a considerable number of the finest and most valuable specimens of Sèvres porcelain to be removed from Buckingham Palace to the Museum: these specimens were brought to England by George IV., who is said to have spared no expense in procuring the most rare and costly works which were, prior to the first French revolution, in the royal palace of Versailles. Most unquestionably for delicacy of painting and for richness of colour they are unsurpassable. Several private collectors of Sèvres porcelain, among whom Mr. T. Baring, M.P., Mr. Farrer, Mr. Minton, and Mr. Webb, have also very liberally contributed a number of beautiful objects. Since our last visit, the apartments have been newly arranged, and their contents placed in some order of classification, which the student will find greatly to his advantage. Another new feature in the museum that attracted our attention, is a selection of casts in the *renaissance* style of Ornamental Art; these have not been recently acquired, but have been removed from Somerset House, where there was no space to exhibit them, and, under the direction of Mr. Wornum, are now being carefully arranged so as to be of practical use to the pupils. Among the examples are casts from the bronze gates, by Ghiberti, at Florence; from the Roman *cancellaria*, by Bramante; from the ornamental work of the Chateau de Guillon, in Normandy; from the tomb of Louis XII. in St. Denis; panels from the Martinengo Tomb, at Brescia; pilasters from the facade of the Church of Santa Maria, in the same town; with several others which we cannot find space to enumerate. This room is still in an unfinished state, but when completed the specimens will be arranged in a sort of chronological order, and will be painted and gilded when necessary, in imitation of the originals. It may now confidently be asserted that the museum is a thing accomplished so far: every year will doubtless add to its contents; and we may reasonably hope that so soon as a fit and permanent place for their reception is provided by the government, the occupation of Marlborough House being but temporary, the public who are able to assist by loans or gifts of suitable objects, will not be unwilling to do so. The Museum is now open on Mondays and Tuesdays to the public; the other days of the week to students only, and to those who do not object to the payment of a trifling fee.

ETTY'S PICTURES AT EDINBURGH.—We trust there is no truth in the following paragraph which we find in the *Builder*. Our contemporary has no doubt received his intelligence from a reliable source, but we do hope that both he and the authority he quotes have been misinformed. The act would reflect much discredit on the parties implicated in it unless some cause far more satisfactory than that mentioned could be adduced in its favour. We should be sorry to know these fine pictures are separated, having once found a *locus standi* worthy of them. "The Scottish Academy are in possession of five large works by Etty, namely the three pieces of the 'Judith,' the 'Benaiah,' and the 'Combat,' which they are said to have come into the proprietorship of at a cost not exceeding that of one of them, and on the understanding that the collection thus made would not be again dispersed. Nevertheless, it is said that an English picture-dealer having proposed to give 2000*l.* for the 'Combat,' various members of the Academy are inclined to entertain the question, and according to the *Edinburgh Post* there is even a considerable chance of the picture being sold on this mere money consideration, although the Academy is not only in a flourishing condition, but has already reaped from Etty's pictures more than what was paid for them. Etty himself is said to have been influenced by the idea that the pictures by him in this Academy's hands would constitute a permanent collection."

THE INDUSTRIAL EXHIBITION IN DUBLIN.—This project progresses very favourably, and under the most encouraging auspices. The Honorary Secretary, C. P. Roney, Esq. (the gentleman who organised the tourist ticket scheme, which has been so abundantly productive of good to Ireland) has visited Paris, and is about to visit other countries of the Continent; moreover, it is his intention personally to call upon the leading manufacturers in London and the more prominent manufacturing towns, and we have reason to feel assured that his exertions will be rewarded. We desire to exert our own influence in order to forward this plan; we believe it will fully answer the purpose of those who contribute; Ireland, in the summer and autumn of next year, will receive an immense number of visitors; the railway to Killarney will be completed; the country is becoming more and more "settled," while, on the other hand, the several countries of the Continent are not likely to increase in domestic tranquillity, or to become safer for foreigners, than they have been: these things, and others, will serve to turn the "tide of touring" into Ireland. This season, notwithstanding the evils inseparable from a general election, tending to alarm the timid, a far larger number of persons have visited Ireland than has ever been known previously; their report of the country will be certain to induce other visitors, for it follows as a matter of course that when Ireland receives a stranger she sends home a friend. There will be then, of a surety, during the summer of next year, a large inflow of wealthy visitors to Ireland, and they will, at the Exhibition in Dublin, make acquaintance with manufacturers and productions in Art-manufacture, more beneficially than they could do in the crowded avenues in Hyde Park in 1851. But while we record our opinion that the trade objects of the producer will be essentially and immediately promoted by the exhibition of his objects in Dublin, we consider the scheme to be valuable on higher grounds; it will be an important means of educating the mind and eye of the Irish public; manufacturers will be here creating new customers, and, to a certainty, the movement will operate upon Art-produce in all its many manufactures. Here especially the manufacturer who has achieved excellence will receive the rewards of honour and applause; and, happily, the desire for fame is now busy with the manufacturer as it has ever been with the artist. We hope, then, the call made by the Committee of the Dublin Exhibition will be very generally responded to by British manufacturers; they will thus do good service to Ireland; and at the same time promote their own interests. The Exhibition will be on a grand scale; the building is now erecting upon

the most desirable site of the Irish metropolis, in the very centre of the city. The Committee is composed of gentlemen of all ranks and parties, and is fully entitled to public confidence. They are even now indefatigable in their exertions, and we have no doubt whatever that their efforts will be recompensed by complete success. We shall, from time to time, report their progress, doing our best to aid their plans, which we believe to be largely beneficial, both to Ireland and to England.

PUBLIC EDUCATION IN DRAWING.—A plan for the purpose of instructing the popular classes in matters connected with Art, has been promulgated by the Committee of Privy Council for Education, who have recently issued circulars to the inspectors of schools directing them to aid, by every means in their power, the system proposed by the Department of Practical Art for causing elementary drawing to become a part of national education. It is intended to teach the very simplest elements of drawing in all schools willing to bear a small proportion of the necessary expense, and then to admit the qualified scholars to study in a central drawing school in every town. The importance of this scheme can scarcely be too highly appreciated.

THE NEW CRYSTAL PALACE.—Any one who may have happened, during the past month or six weeks, to be wandering along the highway leading from Westminster Bridge through Kensington and Brixton, towards Sydenham, must have daily noticed waggons, creaking under painted iron-work, or piled up with large wooden boxes, or heavy with building materials of whose especial uses we are ignorant. These waggons and boxes contain the disjointed anatomy of the old Crystal Palace, about to be reset on the Surrey Hills, and we are informed that more than one hundred and fifty loads are daily dragged thither; still there seems but little sensible diminution of the vast pile that stood erect in Hyde Park. The process of reconstruction has scarcely commenced beyond laying the foundations, but the axe and the spade are busily at work in clearing the ground and preparing room for future operations. Mr. Owen Jones and Mr. Digby Wyatt have set out on an artistic tour through France, Italy, and Germany, for the purpose of collecting illustrations of architecture and sculpture, of which arts the histories are to be represented by ancient and modern specimens under the direction of the gentlemen in question. The sum of 10,000*l.* has, we understand, been assigned for this purpose by the authorities. Lord Malmesbury has furnished Messrs. Jones and Wyatt with letters to the different ambassadors on their route, expressive of the sympathy of the government in their proceedings, and desiring that every aid may be afforded them in the prosecution of their design.

THE NELSON COLUMN.—Another step towards the completion of this work is now being made on the western side of the pedestal, facing Pall Mall, where workmen are engaged in preparing for the reception of the last *alto-relievo*, from the model of the late M. T. Watson, who completed it shortly before his death in 1847. The subject represents Nelson, in the action off Cape St. Vincent, animating his men to board the Spanish three-decker, the "San Josef." The cast has already been made at the foundry of Messrs. Moore and Co., in Holborn. We shall find an opportunity to notice the work when it is placed in its destination.

METROPOLITAN MANSIONS.—Mr. R. S. Holford, one of the governors of the British Institution, to whose exhibitions of the works of old masters he is a liberal contributor from his own valuable gallery, is erecting for himself a splendid mansion in Park Lane. It is built in the Italian style, from a design by Mr. L. Vulliamy, and will be a great ornament to that part of the metropolis, ranking with the mansions recently erected by the Earl of Ellesmere, the Marquis of Hertford, and Mr. Hope.

THE NEW YORK INDUSTRIAL EXHIBITION.—A circular has been issued by Mr. Charles Buschek, agent in Europe for the American "Exhibition of the Industry of all Nations," containing various official documents, and announcing that the opening of the Exhibition will take place on the 2nd of May, 1853. The corporation of New

York has granted the site of Reservoir Square, for five years, at the nominal rent of a dollar a year, for the erection of the building, which is to be of glass and iron. It is stipulated in the grant that the admission shall at no time exceed fifty cents. An act has been passed by the senate and assembly of New York, incorporating the Association for the Exhibition, the affairs of which are to be managed by a court of eleven directors, to be chosen annually by the stockholders. The eleven directors for the first year are named in the charter. The directors are to have power to elect the officers of the corporation, including a president, treasurer, secretary, and three inspectors. The capital stock of the company is to be 200,000 dollars, divided into shares of 100 dollars each, with power to increase the capital to the sum of 300,000 dollars. Other regulations relate to the liabilities of the shareholders, the privileges of the corporation, and the nature of the property. The building is to be considered a bonded warehouse, and all articles will be admitted free of duty, the place to be under the surveillance of the customs. The association, by resolutions passed at a meeting at New York on July 12th, invite the transmission of articles from Europe and all parts of the world. They undertake to pay the freight and insurance, outwards and homewards, between the port of exportation and New York, as well as warehousing, attendance, and the fire insurance while in the building, excepting on such articles as shall be sold or withdrawn from the Exhibition, the freight and insurance of which will be repayable to the association. The Exhibition is to comprise painting, sculpture, and other objects of the Fine Arts, as well as articles of raw materials and produce, manufactures and machinery. Prizes are to be awarded in the various departments. Forms of application for space, with description of articles proposed to be sent, have this week been issued by Mr. Buschek, who was the Austrian Commissioner to the London Exhibition of 1851. It is quite clear, from the above statement, that this intended Exhibition is, as we have all along stated it to be, a speculation set on foot by a sort of joint-stock company, for purposes of profit, backed by the authority of the Senate of New York. Now we do not in the least degree object to it on this account, because there is no doubt that everything will be conducted in a fair and honourable manner; but we feel it a duty once more to remind those on this side of the Atlantic who may entertain the idea of contributing to the Exhibition, that neither the assembly of New York, nor the American Government, hold themselves in any way responsible for any results which may arise out of it. The commercial character of the project is evidenced in the grant of land for the building for a space of five years, and in the annual election of directors, the purchase of shares in the scheme, &c.; all which matters go to prove to our minds that its purport is less that of an "industrial exhibition" than a vast sale-room to which foreigners may send their goods, making the company their agents. Moreover, there is no definite term mentioned when it is proposed to close it, so that the probability is, before the five years' charter is expired, it will, if successful, be renewed; and so on, *ad infinitum*. We again say there is no objection in all this, in itself, nor do we desire to use any influence we possess, at home or elsewhere, against the proposed plan; our only motive in thus commenting upon it is to show it in its true light.

KAULBACH'S WORKS.—On the occasion of our visit to Berlin a year or two since, we found Kaulbach occupied in drawing those charming friezes which are associated with his works in the New Museum. He was working, charcoal in hand, with his characteristic facility, sketching the arabesque upon a long cartoon, which he very courteously described to us as the narrative of the Origin of the Arts, although the composition itself is so perspicuous that no description is necessary. He has been again this summer working at this exquisite frieze, and has continued his history to the Christian period. Kaulbach is of the Academy of Munich, but it is clear that Berlin will possess his best works. He has risen in

Berlin as one of the great luminaries of Art. We do not remember him in Munich, or it may be the grandeur of his productions in the Prussian capital transcend all his antecedents. To King Louis much is due for his support of the Art-movement in Germany, but assuredly he does not possess the best works of his great artist.

NEW METHOD OF FIXING PENCIL DRAWINGS.—Much that we write in the shape of memoranda is destroyed after it has served a temporary purpose, but there is very little that we think worth sketching that we do not think worth keeping. The readiest means of sketching has always been the lead pencil, but, as everybody knows, pencil outlines become effaced in time, if not fixed on the paper by some means combining certain desirable qualities. Several methods of fixing drawings are commonly known, but each is objectionable under certain conditions. In Germany collodium is now employed for this purpose; we have not yet tested its efficiency ourselves, but the results stated are sufficiently probable. Collodium, which is procurable at any manufacturing chemist's, with four parts of sulphuric ether, forms a clear compound, which, applied to paper, quickly evaporates, leaving on the surface a transparent film that protects the drawing and through which it is perfectly distinct. The advantages of collodium for this purpose are described as being, the perfect safety of the drawing against injury by touch and handling, and in the event of the surface becoming spotted by gum or otherwise, the stains may be removed by being wiped off with a clean damp rag. Even if painters do not always require any such security for their sketches, when at least they do find it desirable to fix a sketch, it is well to employ the best means. In washing the drawings in this manner there is no ground of apprehension, for the coating left by the mixture is impervious to water. But with chalk or crayon drawings, collodium does not effect the same result in consequence of the less degree of cohesion of the particles; but it may be hoped that by experiment the compound may be rendered available for drawings of every kind, not only those made with the point, but also with the stump. The means of application is simply a broad fine brush worked gently round than across the paper. And it may be observed that this method of fixing does not prevent subsequent correction of the drawing: but it must be borne in mind that the mixture should not be again applied over the corrections; for that would not only disturb the deposit left by the first application, but efface the corrections which it was intended to preserve.

THE BAYEUX TAPESTRY.—This famous work, one of the most remarkable historic monuments of France, and possessing an equal interest in England, has been removed from Lisieux to the Louvre, in accordance with a recent decree for collecting into a central museum, historic relics of French royalty. This curious tapestry was made to encircle the nave of the cathedral of Bayeux on fast-days; and is said to have been worked by Matilda, the Queen of William the Conqueror, and her ladies, and presented to that edifice: it represents in seventy-two compartments every action connected with the Norman Conquest of England, in the most minute and curious manner. The tapestry is 214 feet in length, and 1 foot 8 inches in breadth; it was latterly kept coiled round a roller, from which it was unwound on a table for inspection; this process gradually injured the frail texture; and some difficulty was experienced in procuring permission to have it unwound. The good people of the town have parted with their treasure most unwillingly; "an agitation almost amounting to an *émeute*" is stated to have been felt: the general decree has been ill received in all towns thus deprived of their historic monuments.

MR. WALESBY'S GALLERY.—Passing up Waterloo Place the other day we looked into the gallery of Mr. Walesby, hearing that he had some curious pictures hanging on his walls. He directed our attention to four rather large compositions, ascribed to Giacomo Francesco Cipper Tedesco, an artist whose name does not

appear in any biographical work we know, and of whose pictures little is known in this country; the only other examples by him of which we have any cognizance are at Hampton Court, and they are far inferior specimens to those in the possession of Mr. Walesby, who purchased his at the late sale of the Stowe collection. It is said they were acquired in Flanders, upwards of a century since, by Lord Cobham, when with the British army in that country; that his lordship brought them to England, and that they have adorned the state bed-room at Stowe from that period till they became the property of Mr. Walesby. We confess to offer no opinion upon the genuineness of these paintings, which undoubtedly are clever, full of character, and vigorously touched, though time has somewhat obscured their colouring. The subjects are "A Family Concert," "A Vegetable Market," "A Group of Gypsies," and "A Group of Italian Peasants." The name of the painter is certainly Italian, but his works seem to partake rather of the Flemish character in every essential quality of that school. We were reminded of Count D'Orsay, on looking round Mr. Walesby's room, by seeing a very elegant bronze statuette of the Queen on horseback, executed from the Count's model, of which Mr. Walesby possesses the copyright: he is having a number of casts in bronze taken from it, as well as from another model by the same accomplished artist, a small equestrian statue of the Duke of Wellington, very spirited in design, which will be doubly valuable as a faithful reminiscence of him whose loss the nation has now to deplore. A view of the back of Gore House, the residence of the late Countess of Blessington, with portraits of a number of distinguished characters introduced in the grounds of the mansion, is among Mr. Walesby's pictures; it is from the pencil of Count D'Orsay, and would prove an agreeable reminiscence to many who in days past partook of the elegant hospitalities over which Lady Blessington presided.

ST. PAUL'S CATHEDRAL.—The question of decorating the interior of this noble edifice has undergone some discussion of late. At a recent meeting of the Royal Institute of British Architects, Archdeacon Hale spoke very strongly in favour of restoring and beautifying the Cathedral church of the metropolis. He was of opinion that painted glass should not be employed in the windows, as it was the means of attracting attention to them, to the disregard of the architectural beauties, and the form and majesty of the building; moreover, that the art of glass staining had not yet reached that state of perfection which rendered it worthy of admission there. Pictures he would undoubtedly introduce, and indeed "he had long since expressed his conviction that he should live to see St. Paul's painted from one end to the other." * * * He would fill the church with pure historical scripture subjects, that it might be made a great pictorial Bible." The sculpture now in the Cathedral should, he considers, be removed, as though suitable for a British Walhalla, it is altogether out of place in a Christian temple. Whether we shall live to see any portion of the Archdeacon's ideas carried out, it is impossible to say, but the matter is attracting the notice of many influential persons.

THE INDUSTRIAL ARTS IN MADRAS.—The report for the year 1851, of the School of Industrial Arts in Madras, has reached us; it speaks favourably of the progress made by the pupils, who are for the most part natives, in the various branches of Art-instruction taught in the schools. The report, the details of which need no especial reference, concludes with the following remarks, which we recommend to the notice of some of our numerous artist readers:—"In the Artistic department, we require the services of a young energetic artist, who has been educated in one of the Royal Academies or in a well-conducted Provincial School of Design. He must be capable of giving instruction in drawing both from nature and still life, and be able to apply his knowledge to engraving or lithography. A good teacher of wood-engraving is also required; as all our instructions in this department have been too much in the amateur line, having been entirely derived from books."

REVIEWS.

METAL-WORK, AND ITS ARTISTIC DESIGN. By M. DIGBY WYATT. Published by DAY & SON, London.

Mr. Digby Wyatt is certainly a most industrious person, for in some shape or other his name is now ever before the public, connected with some intelligent and useful pursuit; it is a marvel to us how he finds time to accomplish all he sets his hand to; now editing one sort of book, and now another, filling up his spare moments by the efficient discharge of official duties, which he lays down only that he may enter upon some new field of action. And undoubtedly he does not labour in vain, either for his own reputation, or for those by whom the results of his exertions may be made available—and there are vast numbers who are in a position so to do; almost every class of ornamental workman may profit by the books which Mr. Wyatt has been the means of producing. Among these, not the least useful as a guide-book, and elegant as an illustrated volume of Decorative Art, is that which is just issued from the lithographic establishment of Messrs. Day and Son. Perhaps no branch of manufacturing art has, of late years, made greater progress in England than metal-work in its various branches, in the precious metals as well as in the common, but more especially in the latter; notwithstanding which, Mr. Wyatt is perfectly right in his remark that "the present state of design, as applied to iron, in connection with existing styles, is in a low condition, and apparently not conducted upon right, or, indeed, upon any fixed principles; and if, moreover, on a careful comparison of them with our own individual experiences, it should be found that improvement in the artistic treatment of the material within the last few years has been by no means adequate to the increase in its consumption, a more extended application of such material cannot, unless a radical change take place, but prove detrimental to the general progress and improvement of design in other substances." The causes which have operated to continue this comparatively low state of the art of metal-working, and the remedy for the evil, may be gathered from the following observations which bear out all that we, in the *Art-Journal*, have so frequently urged on the same subject:—"No successful results can be attained in the production of beautiful iron-work, or beautiful anything else, until one of three things takes place; either first, until the manufacturer and the designer are one individual doubly gifted; or, secondly, until the manufacturer takes the pains to investigate and master so much of the elements of design as shall at least enable him judiciously to control the artist; or thirdly, until the artist, by a careful study of the material and its manufacture, shall elaborate and employ a system of design in harmony with, and special to, the peculiarities so evolved." The English manufacturer cannot plead as an excuse that his attention has not been directed to this matter, or that the instruction necessary for improvement has been withheld from him, as well as examples of what his predecessors have accomplished. The works of Pugin, Shaw, Richardson, and others, contain illustrations of some of the most beautiful objects of mediæval ornamental art, which might be studied with unquestionable advantage. Mr. Wyatt's volume is perhaps more comprehensive in its character than either of those to which we have just referred, and it seems to be arranged, both with regard to explanatory text and illustrations, so as to offer every facility for acquiring information on the subjects treated of. He divides his observations into the Theory, the Practice, and the History, of metal-works; subdividing the former into general principles, and the principles of treating iron, bronze, gold and silver, respectively. The "Practice" embraces general principles, the formative and decorative processes in their numerous varieties; and the "History" describes the state of the art from the earliest period, both here and on the continent. Of the examples he brings forward we cannot speak too highly; fifty plates, many of them containing several subjects, gathered from all parts of Europe, from the iron door-knocker and hinge to the massive gate, and from the delicate setting of the jewel to the elaborate chasing of the goblet, are here introduced, forming so to speak, a complete gallery of metallic illustrations. The execution of these plates is most creditable to the artist who was entrusted with them, Mr. F. Bedford; and they are admirably printed by Messrs. Day, in tints and chromolithography. In one word, Mr. Wyatt has richly earned high praise for causing a most valuable book to be added to those previously published for the guidance and instruction of the metal-worker.

ALBUM SEINER MAJESTÄT DES KÖNIGS LUDWIG. I. VON BAYERN. Published by PILOTY & LÖHLE, Munich; HERING & REMINGTON, London.

About two or three years since, a large number of German artists and artisans presented to Louis I., the King of Bavaria at that time, a magnificent album, filled with their contributions in oil-paintings and water-colours, to the number of one hundred and seventy-seven. The gift was intended as a mark of respect and gratitude to the monarch for his munificent encouragement of the fine and industrial arts; and most certainly no sovereign ever more richly merited such a testimonial. It might reasonably be supposed that such a work would excite no little interest throughout Germany—enough to induce some enterprising publisher to reproduce it in a form that might obtain general circulation. Messrs. Piloty and Löhle had no difficulty in procuring the consent of the King, and they are now issuing lithographic prints of the various subjects, on a scale equal to the importance of the work. One part, consisting of six plates, has been forwarded to us; its contents are "Morning and Evening," from two charming designs for *bassi rilievi*, by the sculptor Ernst Reischel, of Dresden; a "View of Ancient Syracuse," as it is supposed to have existed in the eighth century, from a water-colour drawing by Stieler; the "Cid," from a drawing in crayons, by P. Foltz, which exhibits the famous Castilian leader, supported in his saddle on account of his extreme old age, in the last decisive battle with the Moors—this is a masterly composed group, very German in character; the fourth is a "Group of Baden Soldiers and Peasantry on a march, in 1849," from a water-colour drawing by R. Braun; the fifth is a *Raffaellesque* composition, the "Holy Mother," from a drawing by C. Zimmermann; and the last, "Alpine Sheep in a Storm," from a drawing by R. Eberle. The contents of this part will thus be found sufficiently varied, while their execution upon the stone fully supports the credit of the lithographic artists of Germany. The completion of the series will form a highly interesting memorial of modern German Art.

RELIQUE IURIANE: REMAINS OF THE ROMAN ISURIUM. Illustrated by HENRY ECROYD SMITH. Published by J. R. SMITH, London.

The Roman rule in Britain extended over 300 years, yet in our annals that important space is treated so summarily that the most insignificant reign of any one of our least notable sovereigns is detailed with much more perspicuity. This anomaly is attributable chiefly to the meagre accounts furnished by our earlier historians respecting Romano-Britain; and also to the widely scattered and fragmentary nature of the information to be obtained, which must be gleaned patiently and diligently by a student, who will be satisfied with small returns for much labour. But it is not literary labour alone that will suffice; the knowledge resulting from a research on the site of Roman cities and dwelling places, and of the antiquities thus exhumed, will greatly aid in producing a truthful and vivid knowledge of the ordinary life of the Romans in Britain, and its effect upon the original inhabitants then subject to their rule. It often happens that the classic reader may by an apt quotation from a Roman author, establish the meaning of an inscription, or the use of an article dug up by the working antiquary, and the labours of both combine to illustrate what would else have "rotted in dim obscurity." It is, however, only of late years that this good practical system has been adopted, and that we now cease to see mere brief notices of fragmentary discoveries, mere *disjecta membra* of a great body of facts, which, looked on in their totality, are the pre-historic annals of our country. We are, therefore, glad to meet with a book like the present, which, devoted as it is to the discoveries in one Roman town, gives a fair notion of what such places were when this people inhabited them, and aids us in contrasting them with similar towns abroad, or even with the native cities of "the monarchs of the world," showing the gradual decadence in wealth and comfort of those who thus made the north their home; for we find small traces in England of the artistic treasures or luxurious refinement of "imperial Rome." The Roman Isurium is the modern Aldborough, near Boroughbridge, Yorkshire. It was the metropolis of the Brigantes, one of the most numerous and powerful of the early British tribes, but became second to Eboracum (or York, from which it was seventeen miles distant) after the Roman occupancy. It was, however, always an important city on the line of the Watling-street, and in direct communication with the north; and the large quantity of antiquities discovered within

its boundaries proves its size and importance. We know of no other Roman town in England where so much may still be seen of Roman remains. Within the boundary of the grounds of the lord of the manor, Andrew Lawson, Esq., there is still visible a noble piece of the wall of the Roman city, nearly ten feet in thickness and six in height, and the foundations of a range of houses 120 feet in length. Some very fine tessellated floors have been uncovered, and fragments of all kinds, articles of domestic use and personal ornament, coins, &c., in abundance. The most successful plates in the volume are those devoted to the pavements, which are very truthful and beautiful. The author speaks very modestly of his own labours, and we are not of the nature of those critics who would receive with a frown the earnest work of one who labours enthusiastically, and with but a remote chance of a return of mere expenditure. Unaided by government or learned societies, it seems the fate of the practical archaeologist in England to sacrifice his time and fortune to the cause, sometimes imperfectly from the want of such aid; we therefore feel bound to receive with respect all additions to our knowledge from such unselfish quarters, and to hope for a more enlarged and liberal view "in high places" than we have hitherto seen. The author has in this instance done his work laboriously and earnestly, and he has abundantly illustrated it with drawings, the wall-paintings and mosaics being both curious and beautiful.

THE CHEMISTRY OF GOLD, &c. By J. SCOFFERN, M.B. London, F.S.A., &c. Published by W. S. ORR & Co. London.

In this little work, which is intended as "The Gold Seeker's Chemical Guide," Dr. Scoffern has entered into the natural history, chemical properties, and modes of mining, washing, and assaying gold-ores. There is a considerable amount of most useful matter contained in this manual, and it will be found by the emigrant to afford, within a compact form, a very fair portion of the information for which he must necessarily soon find occasion. Many of the smelting operations described can only be carried out on a large scale, requiring the combination of labour, and the outlay of considerable capital. These must naturally follow, when the search slackens, as it will do, in the alluvial deposits, and recourse is had to the auriferous quartz, and the magnetic iron-ores for obtaining the precious metals. The geological information given by Dr. Scoffern will be read with interest.

THE ART OF MINIATURE PAINTING. By C. W. DAY. Published by WINSOR & NEWTON, London.

This is another little work which Messrs. Winsor and Newton have added to those already published by them, to aid the beginner in that especial department of Art he may choose to study. It contains numerous general rules for delineating the "human face divine," a list of the colours best adapted for the respective parts, and instructions how to apply them most readily and effectively. The book may be consulted advantageously by the learner.

LEWIS ARUNDEL; OR THE RAILROAD OF LIFE. By FRANK E. SMEDLEY. Published by VIRTUE, HALL, & VIRTUE, London.

We remember to have found much amusement in the perusal of a series of papers, written in a sketchy but spirited manner, and full of genuine character, which were published anonymously in "Sharpe's Magazine" some two or three years since, under the title of "Frank Fairleigh." To the same author, whom we now ascertain to be Mr. Smedley, are we indebted for the present volume, the contents of which, although they have already appeared in the same periodical, have been considered, and justly too, sufficiently interesting to undergo the ordeal of a separate publication. To follow out the idea of Mr. Smedley's second title to his book, if he is not worthy to occupy the first class carriage in the literary line with Dickens, Thackeray, and Charles Lever, we know not who is, and these popular authors need not be ashamed of his companionship. Lewis Arundel abounds with stirring incident and humorous adventure, and it gives the reader a faithful insight into the sunshine and shadow of the human heart—its strength and its weakness. The hero of the tale is a fine fellow, but he is human, that is, not infallible. The other characters, principal and subordinate, are drawn with vigour and from nature, and are ingeniously woven into the plot of the story. The numerous illustrations by Phiz that accompany the text are capital.